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ADDENDA

Please see item Nos. 101–105 on pages 58–61
containing three Kelmcotts, the *Plays of*
William Shakespeare (Second Variorum Edition),
and the Cranach Press *Hamlet*.

CONDITIONS OF SALE:

- Books returnable 10 days of invoice date with prior notification
- Visa and Master cards accepted
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- Libraries and institutions billed
- Price in US dollars
- Shipping additional

MEMBER:

Antiquarian Booksellers' Association of America

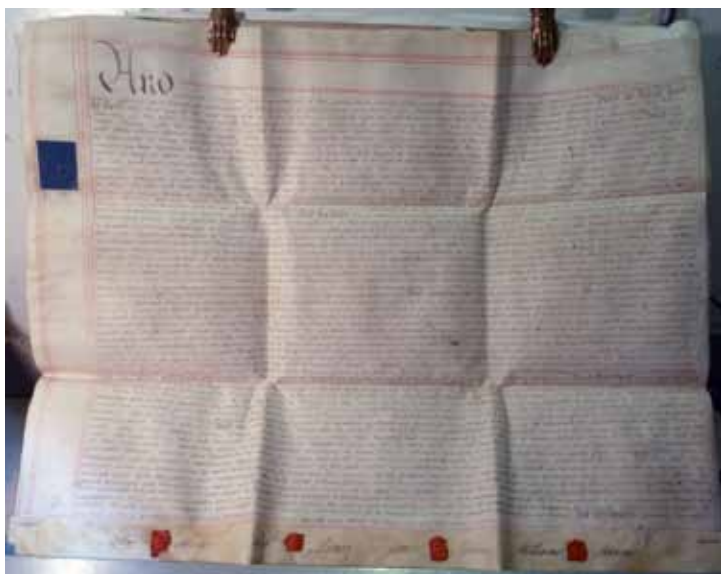
International League of Antiquarian Booksellers

7. Adam, Robert & John Adam.

Adelphi Terrace Architecture.

London: Np, 1736-1796. Five manuscript documents relating to the Adams brothers and the Adelphi Terrace project. COLVIN pp. 48-49. "It is to `the desire to raise a great building of a semi-public nature in the monumental manner that the Adelphi scheme is, in part at least, to be attributed. In 1768 the brothers took a ninety-nine-year lease on an extensive area on the north bank of the river Thames, (a marshy plot in the Parish of St. Martin in the Fields) upon which they proposed to erect twenty-four first-rate houses, treated in a single architectural composition and raised on a terrace whose vaulted interior was intended to be let as warehouse. As a development it was admirable, but as a speculation it was unprecedented, and in June 1772 work was halted by a national credit crisis." In a letter from David Hume to Adam Smith on June 27th expresses concern for the Adams, noting they laid off 3000 workmen, having expended above 100,000 a year, and criticizing the adventure as imprudent. The Adams brothers averted bankruptcy by holding a public lottery to raise funds in 1774, and completed the project. Only one of the original buildings remains today.

(1) Manuscript document, an Indenture, signed by four of the Adams brother [John, Robt. James and William], 3 pages, large folio on vellum



(630 x 775 mm.), July 29, 1774, conjoined at bottom margin with red seal beside each signature. Folded, some slight browning.

(2) Document leasing property at Adelphi Terrace. between Richard Ayton Lee and Timothy Brent, regarding a parcel of land in the Parish of St. Martin in the Fields, naming the Adams brothers. Large folio, one page on vellum, 655 x 840 mm. Signed on the bottom "Richd Ayton Lee," and "Tim Brent" with wax seals by each signature. Some browning and stains, folded.

(3) Document dated 25th Sept. 1796 leasing property at Adelphi Terrace, being a manuscript copy of the above on paper, 428 x 322 mm, last leaf with closed tear reinforced with archival tape. Some browning, folded.

(4) Lease document for property at Adelphi between Alexander Annan and Feake Sanford. Folio, one page on vellum, 605 x 763 mm, dated July 9, 1836, signed at bottom margin "Feake Sanford," with red wax seal. Browning, folded.

(5) Lease document for property at Adelphi between John Annan and Feake Sanford. Folio, one page on vellum, 553 x 693 mm, dated November 3, 1855, signed at bottom margin: "John Annan" and "Feake Sanford" with red wax, minor browning, folded.

SOLD

2. [COPY 27 OF 400] *Ashbee, Charles Robert.*

Chipping Camden: Essex House Press, 1904. First edition. 387 pages. Folio, 36 x 28.5 cm. Limited edition, copy 27 of 400. The most elaborate and expensive production by Ashbee, regular copies sold for 12 guineas, with



nine on vellum for 40 pounds [plus one on vellum presented to King Edward VII, in whose name this work was produced]. Printed in red and black with text in Endeavour and Prayer Book types; wood engraved frontispiece, pictorial title and ornamental initials by W.H. Hooper and Clemence Housman. Designs and type by Ashbee,

R. Catterson-Smith in some of the preparation of the blocks, cut by Messrs. Eyre & Spottiswoode, His Majesty's Printers. The original binding in pigskin with metal clasps did not usually survive well. RANSOM 37. Interior contents as new – clean, very crisp. Modern quarter red morocco with raised bands, matching red cloth. Fine. \$1,800.00

3. [ILIAD DRAWINGS] Baskin, Leonard (Illustrator).

Drawings For The Iliad.

New York: Delphic Arts, 1963. Sixty black and white lithographs 26 1/4 x 20 inches each plate numbered in blind at plate bottom on Fabriano paper in an edition of ninety by the Meridian Gravure Company. Apparently an extra suite of plates not issued with a portfolio, all plates clean, bright and fresh. BASKIN 32. BROOK 29. FERN 448-450. Fine in fine modern cloth and board portfolio. \$2,200.00



4. [ALL SIGNED BY BASKIN] ____.

Six wood engravings.



Np: Np, Nd. All as noted in the Allan Fern & Judith O'Sullivan Catalogue Raisonné 1958-1983: The Complete Prints of Leonard Baskin All signed in pencil by Baskin. Boar no. 304 (6.7 x 14.7 cm.) paper size 23 x 26 cm. Envy no. 356 (Diameter 8.1 cm.) paper size 26 x 29 cm. Pride no. 359 (Diameter 9.2 cm.) paper size 26.5 x 29.5 cm. New Year's Greeting no. 480 (8.6 x 6.5 cm.) paper size 15 x 11.5 cm. Contains two blocks: in black and red. Rebbe Preaching no.

513 [Etching] (8 x 10 cm.) paper size 30 x 37 cm. Copy 51 of 250. Solitude no. 515 [Etching] (10 x 15 cm.) paper size 28.5 x 37 cm. Copy 78 of 250. Housed in plain paper portfolio. Fine. The lot. \$750.00

5. [ONE OF 17 ON JAPAN: ILLUSTRATIONS IN TWO STATES]
Barbier, Georges (illustrator).

Journal Des Dames Et Des Modes 1912 -1914.

Paris: Aux Bureaux du Journal des Dames, 1912-1914. First edition. 25 x



16 cm. Limited edition, copies 14 & 15 of twelve examples numbered 6-17 on Japan Imperial with illustrations in two states - monochrome and color (from total of 1270 copies). 184 pochoir plates, plus two

supplemental unnumbered plates, "Le Choix Difficile" (Charles Martin) and "La Folie Du Jour" (Georges Barbier), also in two states. The Art Deco fashion plates by leading artists of the period, including Leon Bakst, Iribe, Martin, Brunelleschi, Simeon, Vallee, Wegener, et al: Georges Barbier, the principal illustrator. Plate 184 in colored state only, plate 183 supplied from another copy, printed on Hollande paper with watermark "Journal Des Dames." Plates 1-93 from copy 14, Plates 94-184 from copy 15, both housed in original paper wrappers with spine reading Journal Des Dames, Tome III, Juillet-December 1913, title within front cover rectangular decorated border. No text. Plates fresh, bright and crisp, copies in two states are rare. Loose in original wrappers as issued. Near fine. \$14,000.00

6. [ONE OF 300 SIGNED BY BRESSON] Baudelaire, Charles .

Three Poems from Les Fleurs Du Mal Photographs By Henri-Cartier Bresson.

New York: Limited Editions Club, 1997. 17 leaves Folio, 37.5 x 36 cm. Limited edition, one of 300 copies signed in pencil by Henri-Cartier Bresson, designed, set in Monotype Walbaum and printed by Michael and Winifred Bixler. The four photogravures by Bresson printed by Jon Goodman. Text in French and English. Afterword by Jean Leymarie. The fourth photograph is a portrait of Martine Franck, Bresson's wife. also an excellent photographer, but fully dressed and intimate, the head disappears in order to focus attention on the legs. Orig. red cloth, front cover paper label. Fine in fine in fine suede lined clamshell box, spine lettered in black. \$1,995.00

7. [ONE OF 350 SIGNED] Baum, L. Frank.

The Wonderful World of Oz.

West Hatfield: Pennyroyal Press, 1985. 268 pages. 33.5 x 30.5 cm. Limited edition, copy 239 of 350 illustrated and signed by Barry Moser. With an appreciation by Justin G. Shiller, printed by Harold McGrath in Van Dijk type on archival paper with calligraphy by Yvette Rutledge. Sixty three illustrations by Moser. Title page in five color. Shiller notes, "Baum's conscious intention of creating wonder-tales for the modern child



continued beyond his great success with 'The Wonderful Wizard.' Yet although he wrote many good fantasies, none ever attained the popularity of his first major work." Orig. cream boards covers lettered and decorated in gilt and blind. Fine in fine cloth clam shell box. \$2,950.00

8. [509 HAND-COLORED ENGRAVED PLATES] Baxter, William.

British Phaenogamous Botany; Or, Figures And Descriptions Of The Genera Of British Flowering Plants. Oxford: J.H.

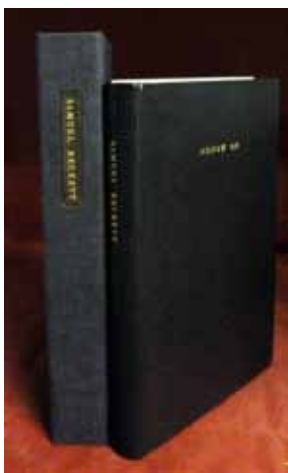
Parker, 1834-1843. Second edition. Unpaginated. 22 x 14 cm. 2nd edition, 509 hand-colored engraved plates colored by the author's daughter and daughter-in-law - with detailed botanical descriptions for each. Index for



each volume. Spines decorated and lettered in gilt, rubbing to backstrip extremities and spines. BLUNT [GREAT FLOWER BOOKS] notes, "For his work on the British flora, an attractive and, in the main, well-illustrated book.....are superior to those in Sowerby." NISSEN BBI 107. PRITZEL 524. Contemporary quarter green leather and brown water silked cloth, spines evenly faded to brown. Teg, 6 Vols. Very good. \$1,200.00

9. [SIGNED BY BECKETT & RYMAN] Beckett, Samuel.

Nohow On.



New York: Limited Editions Club, 1989. 128 pages. 27.5 x 19 cm. Limited edition, copy 53 of 550 signed by Beckett and Robert Ryman. The letterpress type is set by hand in 12 pt. English Monotype Bodoni 357 by Julia Ferrarie and Dan Carr at Golgonooza Letter Foundry with the typographic refinement of extensive kerns. Text printed by David Wolfe at The Shagbark Press in South Portland, Maine on 100 percent cotton paper made by Cartiere Enrico Magnani in Pescia, Italy. All six aquatints printed on 200 gram Arches paper in combination with handmade Japanese papers. The book carefully hand-sewn and bound in full black Nigerian Oasis

goatskin, spine and front board stamped in twenty-two carat gold leaf. Six different book binders split the work of this edition with the boxes made by hand at Portfoliobox in Providence, Rhode Island from black cotton lined on the inside with gray ultra suede. The label inlaid on the spine of the box is black goatskin stamped in gold. The engravings by Ryman are in white, hardly perceptible reliefs, an attempt to present Beckett's hauntingly elusive prose. Beckett's work became increasingly minimalist in his later career. LEC prospectus laid-in. Orig. full black morocco. Fine in fine matching black clamshell case. \$3,600.00

10. [PICASSO ILLUSTRATIONS] Bergamin, Jose. (Text).

Picasso Dibujos - Gauches - Aquarelas.

Barcelona: Sala Gaspar, 1961. First edition. 24 pages. 24.5 x 19 cm. Front cover is an original color lithograph. 72 black and white and tinted lithograph illustrations. Index provides size and format of each illustration. Introduction by J. Ainaud, Director of Art at the Barcelona Museum. Text in Spanish. Interior clean and fresh, slight ding to cover corners. Orig. illustrated stiff wrappers. Near fine.

\$500.00

11. [COPY VIII OF XXXII] Blake, William [Geoffrey Keynes].

William Blake's Lagoon A Last Testament With Related Works: On Homers' Poetry and On Virgil, The Ghost of Abel.

London: Trianon Press for the William Blake Trust, 1976. 62 pages. 30 x 22 cm. Limited edition, special copy VIII of XXXII (total edition of 438) signed by Geoffrey Keynes in red ink on Lana rag paper. Plates reproduced by collotype in Paris at the workshops of the Trianon Press (France), under the supervision of Arnold Fawcus. Orig. full brown morocco, spine lettered in gilt. Fine in near fine beige basket weave cloth slipcase.

\$950.00



12. [Byron, George Gordon Noel, Lord].

Notes on Captain Medwin's Conversations of Lord Byron.

London: Privately Printed, [1824]. First edition. 15 pages. 21.7 x 14 cm. Title with top

and bottom margins replaced. "This most interesting and informative pamphlet was written by John Murray (the Second). The text was founded upon a letter addressed by Murray to 'The Times,' and was privately printed towards the end of 1824. Three copies of the pamphlet are at present known to exist. One of these, the copy here described, was given to me by Lt.-Col. Sir John Murray; a second remains among the Albermarle archives." [WISE, THOMAS]. "In 1933, when Wise wrote his often incorrect bibliography of Byron and Byroniana, three copies of this pamphlet by John Murray were known, I know of of five copies, counting Wise's three. More May exist, but not many as the original printed edition probably consisted of 20 copies or less. Of these five copier, only one is likely to ever come up for sale." [See: RANDOLPH; BM18:142 (389) & CHEW, BYRON IN ENGLAND, p.211] With Francis Lewis Randolph's shelf label inside front cover pastedown. Purportedly, Murray, enraged by Byron's remarks recorded by Medwin intended to sue for libel, but refrained by exposing Medwin's gross misstatements herein. Full crimson morocco, spine lettered in gilt. Near fine. SOLD

13. [SIGNED BY BYRON} ____.

Lord Byron, from Joseph Thrall.



Mansfield, 4th
January, 1812.
Autograph Note
to the Right
Honorable Lord
Byron, from
Joseph Thrall
to "pay to the

order of Two Hundred + Seventy Pounds for value received." Document is 8.5 x 10.5 cm, docketed and endorsed on verso, neatly matted along side an engraved portrait of Byron, in double glass-fronted frame, stamp excised from lower right corner, not affecting signature. Accepted and signed by Byron on the recto. 26.5 x 49.5 in gilt and black glass framed, ready for hanging presentation. Fine. SOLD

15. ["VERY RARE IN ANY CONDITION."] ____.

Ode To Napoleon Buonaparte.

London: John Murray, 1814. First edition. 14 pages. 21 x 13.5 cm. With half title and one page advertisement. With Francis Lewis Randolph's bookplate and shelf label. "Very rare, in any condition - the half-title is usually lacking." RANDOLPH p.40. "Of all the pamphlet-poems published

by John Murray in octavo size the Ode to Napoleon is by far the rarest. It is now almost impossible to find a copy in the original printed paper wrappers." TINKER p.545. WISE BYRON, I pp.98-99. Interior contents clean and fresh. Contemporary quarter red morocco, backstrip lettered in gilt and marbled boards. Fine. \$1,200.00

16. [FIRST ISSUE] ____.

*The Siege Of Corinth. A Poem. **
Parisina. A Poem.

London: John Murray, 1816. First edition.
 89 [1] pages. 21.5 x 13.5 cm. First issue,
 complete with half and bastard titles,
 and all adverts at rear. Front cover of
 wrappers titled by hand with owner
 signature, interior contents fresh and clean.

RANDOLPH p.55. TINKER 551. WISE p.106.

Contemporary plain brown wrappers
 chipped at backstrip. Very good in fine
 black cloth chemise in fine matching half black morocco spine and
 matching black cloth, latter with raised bands, spine lettered in gilt.SOLD



17. [ROMAN BRITAIN] Camden, William.

*Camden's Britannia, Newly Translated into English: With
 Large Additions And Improvements.*

London: F. Collins. for A.Swalle & A. & F.
 Churchil, 1695. 1116, (18), (26) pages.[*1, A2,
 a-g2, B-Fff4, Ggg4,*Ggg2, Hhh4, *Hhh2, Iii-
 Mmm4, Nnn-Nnnn2, a-l2]. Frontispiece, fifty
 double-paged maps by Robert Morden, nine
 plates of maps, and a host of engravings in the
 text – most notable, that of Stonehenge, Rolle-
 rich stones of Oxfordshire; and some Roman
 tablets, altars and inscriptions. "Britannia" is a
 county-by-county description of Great Britain.
 It is a work of chorography: a study that relates
 landscape, geography, antiquarianism and
 history. Rather than write a history, Camden
 described in detail the Great Britain of the
 present, and attempted to delineate how
 the past could be discerned in the existing



landscape. He thus produced the first coherent picture of Roman Britain. His circle of friends and acquaintances included Lord Burghley, Fulke Greville, Philip Sydney, Edmund Spencer, and Ben Jonson, the latter was Camden's student at Westminster, and who dedicated an early edition of "Every Man in His Humor" to him. SKELTON 117, WING C-359. Handwritten bookplate of Thomas Ansell, dated 1762, text and maps largely bright and clean, minor margin worming leaves Ffff-Mmmm, old repair upper corner of leaf Bb, Kent plate inverted, but overall a fresh and unsophisticated copy. Contemporary panelled calf decorated in blind, rebaked with original red leather spine label laid-down. Near fine. \$6,950.00

18. [ONE OF 150 SIGNED BY ERNI] Claudel, Paul.

Le Bestiare Spirituel Das Geistliche Tierbuch Kompositionen und Illustrationen von Hans Erni.



Zurich: Drucke von Josef Stocker, 1984. 56 pages. Folio, 51 x 41 cm. Limited edition, copy 103 of 150 with four original prints each signed by Erni housed in a rear pocket. Text in French and German with numerous black and white lithograph drawings by Hans Erni. The original French text from Editions Gallimard, 1963. Bestiary, made popular in the Middle Ages, particularly in England and France, the symbolic language of animals was often accompanied by a moral lesson; however, the

earliest examples can also be found in early Greek texts. Leonardo da Vinci created his own bestiary. Clean, fresh copy, slight dings to corners and backstrip extremities. Orig. full navy morocco lettered in lighter blue, front cover illustration blocked in white, Near fine. \$1,750.00

19. Chastel, Andre (Text).

The Vatican Frescoes of Michelangelo.

New York: Abbeville, 1980. Limited edition, copy 332 of 400. A monumentally large production, 52 x 43 cm. weighing approximately forty pounds. Volume I: 173 plates; Vol. II: 179 plates, all printed on glossy stock are reproductions of photographs by Takashi Okamura. In a separate navy

cloth portfolio with cloth ties are
 "Images Selected From The Vatican
 Frescoes of Michelangelo: The
 Sistine Chapel, The Ceiling, The Last
 Judgment & The Pauline Chapel" –
 18 color plates 6 double-paged.
 Two volumes in half brown leather
 with gilt and decorated boards.
 Fine in fine decorated, velvet lined
 clamshell case. \$2,250.00



20. [EARLIEST WORK ON
 MADEIRA LISTED IN ABBEY]
 Combe, William.

*A History Of Madeira. With A Series of Twenty-seven
 coloured Engravings, Illustrative Of The Costumes, Manners,
 And Occupations Of The Inhabitants of that Island.*

London : R. Ackermann, 1821. First edition. 118 [2]
 pages. 28 x 19 cm. Hand colored title vignette and
 27 aquatint full page plates (all vignetted, except
 No. 27). This is the earliest work on Madeira
 listed in [ABBNEY189] with the note, "Originally
 published in half roan, latter remaindered by
 Nattali in cloth as here." A bright uncut copy,
 with Whatman paper dated 1821. Marston Library
 inscription on pastedown dated 1826, Richard
 Boyle Viscount Dangarvan armorial bookplate,
 and Joel Spitz bookplate with colored image
 of Henry Alken. Tiny bookseller label "Penny
 Bookseller, Cheap Street" front pastedown. Laid-
 in at rear is an eight page pamphlet By an Ex-
 Invalid, published London: Bell And Daldy, 1859
 entitled "Madeira. A Brief Letter Of Advice To An
 Invalid, In Reply to A Request For Information



About Madeira As A Winter Residence." Latter in fine condition. He notes,
 "You can see more misery in an hour in the streets of Bath, Cheltenham,
 and Torquay, than in Funchal in a whole season." The season is described
 as from October to May. Also laid-in an ALS to Joel Spitz. COLAS 1255.
 LIPPERHEIDE 1581. TOOLEY 150. Orig. dark green roan and brown boards,
 backstrip lettered and decorated in gilt. Very good in very good green cloth
 clamshell box with brown leather spine label. \$3,450.00

21. [EARLY DRAWING BOOK] Cox, David.

A Treatise On Landscape Painting and Effect In Water Colours: From The First Rudiments To The Finished Picture: With Examples In Outline, Effect, and Colouring.



London: S. and J. Fuller, 1814. First edition. 32 pages in text. 28.5 x 46 cm. Second issue, 24 soft ground etchings, 16 uncolored aquatints, and sixteen hand colored aquatints, and sixteen hand colored etchings on gray backgrounds. Some pale foxing to the soft ground etchings, rubbing to backstrip and cover extremities, Joel Spitz bookplate (color portrait of Henry Alken). Considered one the important early drawing books.

ABBEY LIFE 115. "The beginning of David Cox's numerous publications on water-colour painting." 19th century three quarter red morocco, leather title inset front cover lettered in gilt. Very good. \$1,250.00

22. [IN ORIGINAL PARTS] Cruikshank, George.

My Sketch Book.

London: Charles Tilt, 1834-1836. First edition. Folio, 22 x 31 cm, 37 hand-colored etched plates, including etched title in No. 1., in the nine original parts. ABBEY LIFE 275. COHN 181. Notes the first six numbers with a printed title were not issued with the parts. He also states, "India proofs of this item were not issued. The work has often been reprinted in inferior



style." First state of the second plate in number five. Wrapper No IV is as described by COHN: "The wrappers of Part III are used, and '4' is written in ink over the III with Cruikshank's complaint of Mr. Kidd the publisher." A few backstrips chipped or repaired, some small chips. Laid-in ALS signed by Cruikshank on one sheet, folded, recto only, dated 1868 confirming receipt of a dinner invitation extended to a friend. Orig. illustrated printed wrappers depicting a round fellow in a chair blowing bubbles. Very good in red cloth chemise and custom red morocco gilt pull-off case with raised bands, decorated with Cruikshank motifs and with latter's signature in gilt. Slight scuffing to sides of latter. \$3,650.00

22A. INSCRIBED IN PENCIL BY CRUIKSHANK_____.

Twelve Etchings Of Sir John Falstaff.

London: Longman, Brown, Green, Longmans and Roberts, 1857. First plate of the Series: with image of Sir John Falstaff Knight seated, "Drawn by William Shakespeare, Etched by George Cruikshank," and inscribed in pencil to "Erasmus Wilson Esq. F.R.S. with the regards of George Cruikshank," with his florid signature below the plate impression. All plates are 43.5 x 30 cm., printed on heavy stock. The first picture size is 16.5 x 12 cm. and presented vertically. The following eleven plates are horizontal, 17.5 x 11.5 cm. and captioned: Henry 4th with Scene and Act noted. Plates are generally clean with foxing in the margins. All eleven subsequent plates bear "Drawn & Etched by George Cruikshank.....Pub. by Longman & Company. Orig. stiff wrappers. Very good. \$950.00

23. [SIGNED BY CAGE, CUNNINGHAM & JOHNS] Cunningham, Merce & John Cage & Jasper Johns & Susan Sontag.

Dancers on a Plane.

London: Anthony d'Offay Gallery, 1989. First edition. 165 pages. 30 x 25.5 cm. Limited edition, copy, 188 of 200 signed in ink by Cage, Cunningham and Johns. With contributions by Susan Sontag, et al. With color plates, several folding, black and white full page photographs, and ten smaller text figures (photographs). Works In The Exhibition. Orig. gray cloth lettered in gilt and blind. Fine in matching very good slipcase. \$1,000.00

24. [SIGNED QUARITCH LETTER]. Dibdin, Thomas Frognall.

A Biographical Antiquarian and Picturesque Tour In France And Germany.

London: Printed For The Author By W. Bulmer And W. Nicol, 1821. First edition. 462 (lxxIx), 555, 621 (lxii). 28 x 19 cm. 83 engraved plates, one hand-colored, two double-page, engraved vignettes (many on India



paper), woodcuts within text. Index bound in Vol. I with printed ticket, and Supplement at end of Vol. III. Dibdin's most extravagant work which went a long way toward ruining him, plates alone purported to cost 5000 pounds. This copy with the rare "Diane of Poitiers" plate inserted, which was supposedly destroyed after only 50 copies were printed (LOWNDES II, p. 641). With manuscript letter in ink, signed by Bernard Quaritch,

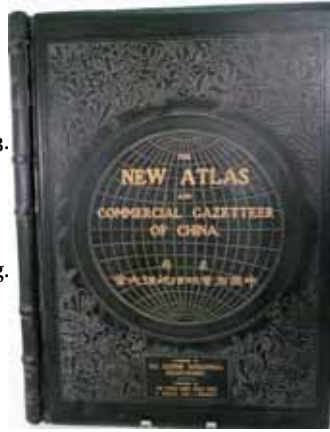
June 17, 1890 attesting to the genuineness of the Poitiers engraving, with another Quaritch letter dated Jan. 28, 1881 letter attesting to the collation, noting where three plates were misplaced by the binder. Text very clean, plate offsetting to text with marginal toning to some plates, bookplates of Charles Williston McAlpin, joints repaired, lacks black leather spine label Vol. II. DIBDIN Vol. II, p. 682. "De toutes les productions de Dibdin, celle-ci nous paraît être le plus originale." (calling it his most original work). Contemporary calf ruled in gilt, raised bands, black leather backstrip title and volume labels lettered in gilt, rebacked with original spines laid-down. Aeg gilt. 3 Vols. Very good. \$4,500.00

25. [COMPREHENSIVE ATLAS OF CHINA IN ENGLISH] Dingle, John Edwin (Editor).

The New Atlas And Commercial Gazetteer Of China

A Work Devoted To Its Geography & Resources And Economic & Commercial Development. Containing 25 Bi-Lingual Maps, With Complete Indexes, And Many Coloured Graphs. Compiled and Translated from the latest and most authoritative surveys and records by the staff of the Far Eastern Geographical Establishment, Shanghai, China. Shanghai: North China Daily News & Herald Ltd, (1917). Second edition. Elephant folio, 53.5 x 38.7 cm. 18 colored graphs and diagrams ; 26 colored maps and two half page colored maps – all are color lithographs. The largest, most comprehensive atlas of China in English so far published to that date. It contains detailed surveys of Chinese geography, commerce, economics and education, a trade research section, and sections on Chinese production, railways, communications, forestation, geology, fauna and flora. The commercial section presents detailed information on China's exports and imports: the

opium, silk, tea and treasure trades. Also of special note is a list of the "Principal commodities of the World's economic and commercial development of China." – Maps: no. 1. Chihli. – no. 2. Shantung. – no. 3. Honan. – no. 4. Shansi. – no. 5. Shensi. – no. 6. Kansu. – no. 7. Szechwan. – no. 8. Hupeh. – no. 9. Hunan. – no. 10. Kiangsi. – no. 11. Anhwei. – no. 12. Kiangsu. – no. 13. Chekiang. – no. 14. Yunnan. – no. 15. Kweichow. – no. 16. Kwangsi. – no. 17. Kwangtung. – no. 18. Fukien. – no. 19. Manchuria. – no. 20. Sinkiang. – no. 21. Mongolia. – no. 22. Tibet. – no. [23] Forestry map of China. – no.



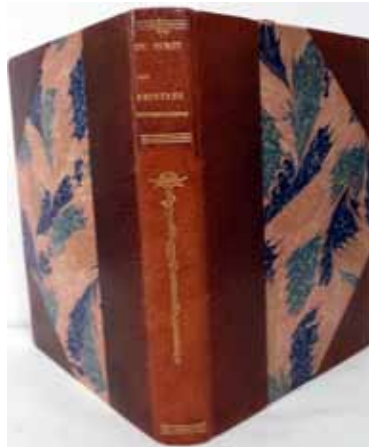
[24-25] New productions map of China. – no. [26] Railway map of China. Inset: Sketch map of Manchuria. Preface to the Second edition, "The New Atlas and Commercial Gazetteer of China seeks to give information that is essential to the business-man in regard to a country that comprises nearly a sixth of the earth's surface, a country that has the world's largest and most heterogeneous population in the world, a country which less is known than in regard to any similar area in the world." institutional stamp and bookplate. Interior contents clean and bright. Orig. publisher's gilt lettered, blind stamped black morocco. Very good. \$9,000.00

26. [SIX ORIGINAL ETCHINGS] Duret, Theodore.

Les Peintres Impressionnistes

Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin.

Paris: H. Floury, 1906. First edition. 214 pages. 26 x 20 cm. Edition De Luxe. Frontispiece, 17 full page plates, numerous reproductions and 6 original etchings including Pissarro, "Les faneuses;" Sisley (by P.M. Roy) "Bords du Loing"; Renoir, "Femme nue assise"; Renoir, "Femme nue couchee"; Cezanne, "Portrait de Guillaumin"; and one in color, by Guillaumin, "Vue prise de Saardam." Original wrappers bound-in. Half



Teg. Near fine. \$5,500.00

27. [ONE OF 50 SIGNED] Eichenberg, Fritz (Illustrator).

Rainbows Are Made by Carl Sandburg.



New York: Harcourt
Brace Jovanovich,
1982. Suite of seven
wood engravings,
each 12 1/2 x 11 inches,
including margins, each
numbered 39 of 50
signed by Eichenberg.
Book of 82 pages. 26
x 19.5 cm. Orig. beige
basket weave cloth. Fine

in near fine dust wrapper. Both housed in black cloth portfolio, 37 x 29.5
cm, with yellow front cover paper label printed in red. Fine. \$2,400.00

28. [SIGNED PRESENTATION COPY] Elgort, Arthur.

Personal Fashion Pictures.



New York: Conde Nast,
1983. First edition. 101
(8) pages. 30.5 x 25 cm.
Limited edition, copy
522 of 1500 signed by
Arthur Elgort, and also
inscribed "N.Y.C. Dec
84 To Julie with love
and friendship, Arthur."
Elgort worked for a
number of fashion
magazines including
British Vogue, American
Vogue, Glamour, GQ,
Rolling Stone, and Teen
Vogue, but he credited

Mademoiselle for his big break. Purportedly, all copies were sent to friends
and colleagues. Clean, very fresh copy. Orig. light gray basket weave cloth.
Fine in near fine dust wrapper with a slight nick at top margin head.

\$725.00

29. ["One of the oddest and most beautiful books of the whole century"] Euclid.

The First Six Books Of The Elements Of Euclid In Which Coloured Diagrams And Symbols Are Used Instead of Letters For The Greater Ease of Learners By Oliver Byrne.

London: Pickering, 1847. First edition.

268 pages. 25 x 20.5 cm. The stark

use of primary colors was envisaged

by Byrne as a teaching aid. "Each

proposition is set in Caslon italic,

with a four line initial engraved on

wood by Mary Byfield: the rest of the page is a unique riot of red, yellow

and blue ... attaining a verve not seen again on book pages till the days

of Dufy, Matisse and Derain" Byrne's depiction of Pythagoras is a classic,

with the squares being visually interpreted so in vivid blocks of colour.

In a technical tour-de-force, Whittingham skillfully aligned the different

color blocks for printing to produce "One of the oddest and most beautiful

books of the whole century" (see: MCLEAN, VICTORIAN BOOK DESIGN

p.70). Byrne, an otherwise unknown mathematician attempts to present

Euclid's proofs in terms of pictures, using little text, and in particular as

few labels as possible. PRINTING AND THE MIND OF MAN refers to it

as a "gay and amusing experiment." Byrne's theory is that by means of

colour, the elements of Euclid can be acquired in less than one third the

time usually employed, and the retention by the memory is much more

permanent. Unfortunately for the publisher, the book did not sell well,

more than three quarters of the 1000 run remained unsold when Pickering

went into bankruptcy. Toning and spotting as usual, faded title page

inscriptions. Modern brown cloth spine and tan boards with original front

cover label laid down on front cover. Very good.

\$6,400.00



30. [PHOTOGRAPHY] Evans, Walker.

Message From The Interior.

New York: Eakins Press, (1966). First edition. Unpaginated. Folio, 37 x 36

cm. 12 full page photogravures with tissue guards printed recto only. In the

afterword by John Szarkowski, he notes, "Evans style seems as inevitable

and as anonymous as that of the early daguerreotypists, yet the character

of his imagery – frontal, concisely plain, remotely passionate – is unchallengingly his own.” Very slight rubbing to extremities. Orig. dark gray basket weave cloth, front cover paper label.

Very good.

\$795.00



31. [HAND-COLORED ENGRAVED MAPS] Finley, Anthony.

Atlas Classica: Or Select Maps Of Ancient Geography Both Sacred and Profane.

Philadelphia: Anthony Finley, 1827. Folio, 36 x 28 cm. Ten hand-colored engraved maps (one double page), colored double-page chart of time, two folding letterpress text leaves. Maps include (1) Terra Veteribus Nota, (2)



Graecia Antiqua, (3) Orientis Tabula, (4) Asia Minor, (5) Romanum Imperium, (6) Italia Antiqua, (7) Places Recorded In The Five Books of Moses, (8) The Land of Moriah Or Jerusalem and the Adjacent Country, (9) The State of the Nations at the Christian Era, (10) An Historical Chart and Chronological

Biography. Text of Terra Veteribus reinforced with archival tape, a sound unsophisticated copy, maps clean, Finley’s publisher ticket mounted to rear pastedown. Contemporary three quarter maroon roan, backstrip and extremity wear. Very good.

\$1,250.00

32. ONE OF 75 COPIES] Fitzgerald, Edward (Translator).

The Rubaiyat of Omar Khayyam Edward Fitzgerald’s Translation Reprinted From The First Edition With His Preface And Notes.

London: Golden Cockerel Press, 1958. 35 pages. Folio, 32 x 19.5 cm. Limited edition, copy 4 of 75 specially bound with collotype reproductions of seven drawings by John Yunge Bateman (from a total edition of 200) by Mansell with



an extra suite of nine plates, including an additional two not used in the publication, and housed in a separate cloth portfolio. **COCK-A-HOOP** 208. John Buckland-Wright illustrated Golden Cockerel's 1938 edition of the Rubaiyat went out of print quickly; Christopher Sanford, the current proprietor of the press decided to republish with a new illustrator with copper engravings. The two extra plates are colored with recto lettered "Shabbir," by hand, the title, a Muslim name for boys meaning beautiful, virtuous. Orig. wine-red morocco, front and back cover illustrated in gilt. Teg. Fine in near fine red cloth slipcase. \$1,200.00

33. [EIGHT FULL PAGE LINOLEUM PLATES] G. di San Lazzaro (Editor).

XX (Vingtieme) Siecle First Series, No. 4 Christmas 1938.

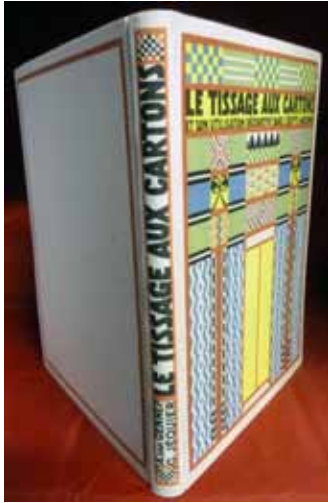
Paris & New York: XX Siecle, 1938. First edition. 37 (4) pages in text. 31 x 25 cm. English edition: 8 full page linoleum cut plates by Matisse, de Chirico, Miró, Arp, Laurens, Magnelli, Zadkine, and Hélión; 2 color lithographed plates by Duchamp (Obligation Montecarlo) and Bill (variation 13). Black and white plates of sculpture work by Matisse and Laurens. One of the most important art periodicals of the 20th century, each issue with an original artwork. G. di San Lazzaro, director of the periodical throughout its four decade lifetime, halted by WWI. Laid-in a note from the Nierendorf Gallery that the paintings and drawings by Klee in this issue are exhibited at the latter. Front cover dusty, entire contents clean and fresh. Orig. decorated stiff wrappers. Very good. \$5,000.00



34. [ONE OF 125: ANCIENT EGYPTIAN DESIGN] Gennepe A. Van & G. Jequier.

Le Tissage Aux Cartons Et Son Utilisation Decorative Dans L'Egypte Ancienne.

Neuchâtel: Delachaux & Niestle S.A., 1916. First edition. 130 pages. 34 x 25 cm. Limited edition a été imprimé 125 exemplaires de cet ouvrage sur papier cuve antique, numérotés de 1 à 125 et 25 exemplaires hors commerce, marqués de A-Z;. Our copy is No. U. Includes bibliographical references. With half title, 134 black and white text figures, 12 plates hors



texte with explanation of each at rear. Total of 12 full page plates: five are chromos, 6 are color lithographs and one with five cotton cloth samples; many are tipped-in on dark brown stock. A bright, extremely fresh copy, the only fault, a few small spots at back cover. Please find below OCLC Descriptor: Weaving – Egypt. Textile industry – Egypt. Textile design – Egypt. Decoration and ornament – Egypt. Antiquities. Decoration and ornament. Textile design. Textile industry. Weaving. Orig. illustrated cloth. Fine in fine cotton lined maroon slipcase.

\$2,000.00

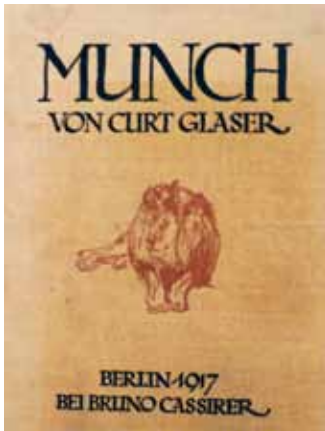
35. [SIGNED BY GINSBERG & WARD] Ginsberg, Allen & Lynd Ward.
Moloch.

Lincoln, MA: Penmaen Press, 1978. First edition. Broadside: 25 1/4 by 19 inches printed in black and red. Limited edition, copy 64 of 300 printed on French Rives paper and signed by Allen Ginsberg and Lynd Ward. The text is Part II of HOWL. Orig. cream paper. Fine.

\$950.00

SEE ILLUSTRATION –PAGE 63

36. [ORIGINAL ETCHED FRONTISPIECE] Glaser, Curt.



Edvard Munch.

Berlin: Bruno Cassirer, 1917. First edition. 191 pages. 26 x 19 cm. With original etched frontispiece, seventy-eight plates in duotone plus text illustrations. His well known work , "The Scream" sold for \$119.9 million in 2012, currently the second most expensive artwork ever sold at an open auction. FREITAG 6880. Half centimeter dampstain bottom of front cover. Orig. pictorial tan cloth lettered in black, top edge stained tan. Near fine.

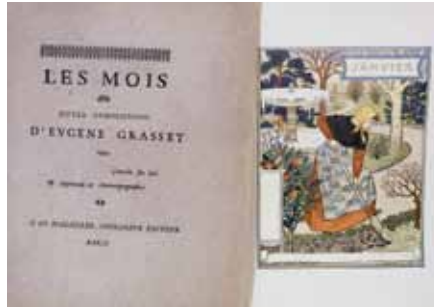
\$950.00

37. [ART NOUVEAU CALENDARS] Grasset, Eugene.

Les Mois Douze Compositions D'Eugene Grasset graves fur bois & imprimes en chromotypographie.

Paris: G. De Malherbe, (1895).

First edition. 32 x 24.5 cm. Series of twelve color plates, one for each month, designed by the calendar of the Parisian department store of La Belle Jardiniere., image sheet size approximately 20 x 15.2 cm. In the early 1890's Grasset began experimenting with a new form



of printing called chromotypography invented by his friend, Firmin Gillot.

This calendar was printed in "Gillotage," a version of chromotypographie where the plates are engraved on wood and printed on vellum. Both Arwas and Murray Robertson date this calendar to 1896, but it was offered in the May 15, 1894 issue of La Plume (which was dedicated to Grasset's work).

La Plume offered the calendar for sale on vellum at 5 francs, quoting it as "extremely rare." Grasset spent approximately 20 years working for La Belle Jardiniere, designing additional calendars in 1899 and 1904. GORDON RAY p.465. Grasset "developed an early version of Art Nouveau to which he subsequently remained faithful, developing it constantly until 1900." Plates loose as issued in lettered gray wrappers, separated at spine, some light marginal toning at very edges outside the image area. In fine custom gilt lettered cloth portfolio with silk ties.

\$4,250.00

38. [AUSGABE C.] Grosz, George.

Ecce Homo.

Berlin: Malik-Verlag, 1923. First edition. 35.5 x 26.5 cm. Unpaginated. Title printed in red, verso plate list, list of aquarelles, followed by 100 plates, including the 16 color plates. This edition being "Ausgabe C." A fierce attack on the morality of German life after the First World War, which resulted in the prosecution of Grosz and the suppression of some of the plates (all present here). interior contents clean and very fresh. Restoration to foot of spine, hinges apparently reinforced. Orig. printed wrappers. Fine



in fine in fine clam shell box with front cover paper label.

\$4,750.00

39. [ONE OF 180 SIGNED BY VILLON] Hesiode.

Le Travaux Et Les Jours; Eaux-Fortes Originales De Jacques Villon.

Paris: Teriade/Editions Verve, 1962. First edition. 63 pages. Folio, 38 x 28

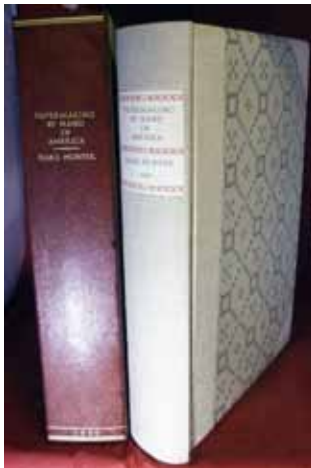


cm. Limited edition, copy 140 of 180 signed on velin de Rives signed in pencil by Villon. Illustrated with 23 etched illustrations by Jacques Villon, 19 in black and white, of which 12 are double-page, and 4 in colours, of which 3 are double-page. Among Villon's greatest achievements as a printmaker was his creation of a purely graphic language for cubism ?? an accomplishment that no other

printmaker, including his fellow cubists Pablo Picasso or Georges Braque, could claim. Hesiod a Greek poet generally thought by scholars to have been active between 750 and 650 BC, around the same time as Homer. Wide text margins, bright very clean copy. Orig. contents loose as issued in stiff printed wrappers. Fine in very good cloth backed brown portfolio housed in matching very good nicked slipcase. \$1,975.00

40. [LAST WORK OF MOUNTAIN HOUSE PRESS: COPY 69] Hunter, Dard.

Papermaking By Hand In America.



Chillicothe: Dard Hunter, 1950. First edition. 326 pages. Folio, 43 x 30 cm. Limited edition, copy 69 of 210, 200 of which were for sale; however, as noted in his own bibliography there were only 180 completed. "The last work of the Mountain House Press and the author's magnum opus, this book provides a history of American papermaking by listing and describing the first paper mill in each state from 1690 until 1811 ... There are in the book 123 facsimiles of documents and watermarks and forty-two reproductions of labels used by these early paper manufacturers. The book

is printed on Dard Hunter's paper." This last, most ambitious work, with more illustrations and samples than any of the earlier works: the bold, and elegant type was designed by Hunter's son, Dard Jr. As usual, all type-setting and presswork for the book was done by father and son, bright fresh copy. Orig. beige linen-backed decorated boards, printed paper spine label in two colors. Fine in fine brown morocco spine lettered in gilt and beige cloth clamshell box. \$10,000.00

41. [COPY 164 OF 182 SIGNED BY DARD HUNTER] ____.

Papermaking In Indo-China; Dard Hunter.

Chillicothe: Mountain House Press, 1947.

First edition. 102 [1] pages. Small folio, 29.2 x 19.4 cm. Limited edition, copy 164 of 182 signed by Dard Hunter. Hunter's seventh volume on papermaking written in 1935 after his sojourn to the ancient villages of Yen-Thai and Lang-Buoi, Tonkin, Indo-China (now Viet Nam). Includes 15 photographic plates depicting papermaking; 1 botanical plate; 2 tipped-in paper specimens. The typographical ornaments used as chapter headings and borders were cut and



cast by Dard Hunter, Junior. Paper used in this book made by hand in the mill at Lime Rock, Connecticut in 1932, the only handmade paper mill in America. The binding executed by Peter Franck, Sherman, Connecticut who bound books for the Press for more than thirty years. Prospectus laid-in, endpapers and first few leaves toned with modest marginal toning for balance of the text. Orig. quarter red morocco spine lettered in gilt, block printed oriental motif boards, white tipped corners. \$2,500.00

42. Kent, Rockwell.

10 Characters from The Canterbury Tales.



NP: ND. 15.5 x 39.5 inches. Two framed in glass and matted drawings by Rockwell Kent, both signed by him in pencil at lower right present ten characters from the original tale by Geoffrey Chaucer with some contention by critics that the Tale was incomplete at the time of Chaucer's death. Kent's book with his illustrations was first published in 1930 by Covici Friede. Images are fresh and bright, some wear to edges of the wood frames. Very good. \$950.00

43. [LAKESIDE PRESS] _____. (Illustrator).

Moby Dick or The Whale by Herman Melville.



Chicago: Lakeside Press, 1930. 279, 284, 282 pages. 30 x 21.5 cm. A profusion of black and white illustrations, full-page and textual by Rockwell Kent, approximately 280 in total. The title page vignettes were hand-engraved by Kent, and the only ones he engraved directly on the metal [copper plate] in his long career – see: JONES, D.B. “The Prints of Rockwell Kent” p.60. Kent also noted, “They (Lakeside Press) wanted to publish some American Classics, a selected few

just to show what they could do in bookmaking, considering “Moby Dick” the most beautiful book ever published in America” Limited edition, one of 1000 printed on Arnold unbleached white wove antique paper under the supervision of William A. Kittredge. THE ARTIST AND THE BOOK 140. Bookplates front cover pastedowns, pastedown endpaper of Vol. 3 mottled at lower extremity. Orig. decorated black cloth, silver front cover and backstrip designs. Top edges stained black. Near fine. 3 vols. \$4,950.00

44 [EXTRA SUITE OF 21 PLATES MATTED] _____. _____.

Venus And Adonis by William Shakespeare.



Rochester: Leo Hart, 1931. First edition. 81 pages. 27.5 x 21. Limited edition copy 60 of 1250 signed by Kent with twenty-one black and white and sepia wood engravings with additional extra suite of 21 plates housed in plain period custom box. The latter were originally an accompaniment to the deluxe issue of the book [75 copies]. The extra set of engravings are matted and individually stamped “The Printing House of Leo Hart, Rochester, New York: mounted

to boards with acetate overlays. Although matted the plates are loose from the mats with light stains at the heads (not visible as matted, mounted adhesive became desiccated). Mat size, 20 x 27 cm. Typography by Will Ransom. Miniscule toning to a few edges. Half maroon morocco and matching cloth. Fine. \$1,250.00

45. [ONE OF 75: SIGNED ORIGINAL LITHOGRAPH] Kokoschka, Oscar.

Handzeichnungen 1906-1965 Mit Einem Vorwort Und Unter Mitwirkung Des Kunstlers.

New York: Ernst Rathenau, 1966. First edition. 4to, 15 pages in text, followed by 134 full-page, black and white lithograph reproductions of drawings by the artist printed recto only. Limited edition, copy 33 of 75 [from a total edition of 600], with original black and white lithograph signed in pencil by Kokoschka. As new copy in the publisher's original slipcase (shipping box). Orig. yellow cloth lettered in black. Fine. \$750.00

46. [DUTCH GARDEN DESIGN] Laar, G. Van.

Magazijn van tuin-sieraden, of Verzameling van modellen van aanleg en sieraad, voor groote en kleine luthoven, voornamelijk van dezulke die, met weinig kosten, te maken zijn : getrokken uit de voornaamste buitenlandsche werken, naar de gelegenheid en gronden van dit koningrijk gewijzigd en met vele platte gronden en sieraden vermeerderd.

Zalt-Bommel : Johannes Noman en Zoon,, 1831. Second edition. [IV, VIII,]100 pages. 28 x 22.5 cm. A charming Dutch work on garden design, whose title translates loosely as "A Repository of Garden Ornaments; or Collection of Models of Construction and Ornament, for Large and Small Pleasure Gardens, Chiefly such as can be made at Low Cost." The work was first published in parts in Amsterdam between 1802 and 1809. The present copy may be the second issue of the 1819 edition, or the 1831 edition. Only the text differs in each edition or issue; the plates are the same. Van Laar ran a tree nursery at Alkmaar. Dutch classic on garden architecture,



presenting an encyclopedic pictorial survey of garden plans, decorations, typical and various garden houses, benches, gates, bridges and... boats. Complete copy with 190 finely hand-coloured plates. The text consists of plate explanations. BERLIN KAT. 3409. Rubbing to board covers at extremities, interior contents very clean and fresh with no hint of foxing. Quarter modern brown morocco and marbled boards, lighter brown spine label printed in gilt. Very good. \$2,500.00

46A. [PRECURSOR TO KEYNSIAN ECONOMICS] Lauderdale, James Maitland.

An Inquiry Into The Nature And Origin Of Public Wealth, And Into The Means And Causes Of Its Increase.

Edinburgh & London: Arch. Constable & Co, And T.N. Longman & O. Rees, 1804. First edition. 482 pages. 22 x 13.5 cm. Folding Table at rear.



Lauderdale's commentary on Smith's "Wealth of Nations." An early landmark of economic theory: Lauderdale considers systematically the fundamentals on which the science is based, creating a connected theory of profit, not simply stating observations. In this respect he is in advance of Adam Smith. He introduced the concept that has come to be known as the "Lauderdale Paradox": there is an inverse correlation between

public wealth and private wealth; an increase in the one can only come at the cost of a decrease in the other [the basis of later Keynesian economic theories now widely applied]. GOLDSMITH 18891. KRESS B.4836. PALGRAVE II, p.574. Embossed blind stamp on title, text clean and fresh. Spine panel in five compartments, raised bands decorated in gilt and blind. Contemporary quarter brown calf, marbled boards and matching marbled endpapers, leather corner tips. Very good. \$895.00

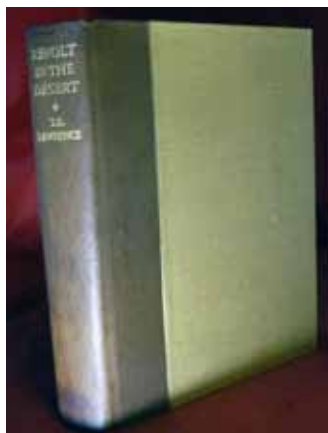
46B. [LARGE PAPER EDITION] Lawrence, T.E.

Revolt In The Desert.

London: Jonathan Cape, 1927. First edition. 446 pages. 27 x 20.5 cm. Large Paper edition, copy 164 of 315. Frontispiece, a color full page lithograph of T.E. Lawrence by Eric Kennington, plus 18 additional full page illustrations, some are color lithographs. Folding map [Sudan Sketch Map with original

glassine overlay] at rear cover pocket. Lawrence, deeply in debt was reluctant to produce this work, an abridged edition of "Seven Pillars," but its success in both the English and American editions allowed Lawrence to also aid the RAF Benevolent Fund. Bright copy, ucut edges, wide text margins, corners and spine ends lightly rubbed. Orig. half brown pigskin and light brown basket weave cloth in original dust wrapper. Very good in repaired dust wrapper, spine reinforced with remnants of original spine laid-down.

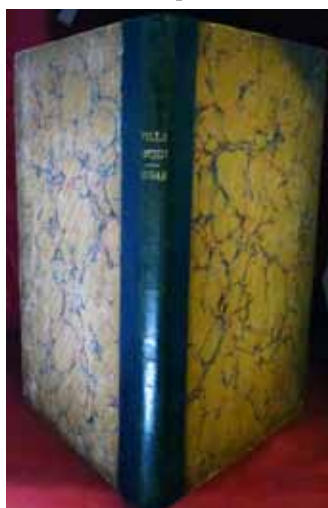
\$1,575.00



47. [26 HAND COLORED AQUATINTS] Lugar, Robert.

Villa Architecture: A Collection Of Views, With Plans. Of Buildings Executed In England, Scotland, &c. London: J. Taylor, 1828. First edition. Half title (verso blank), title (verso with imprint), dedication (verso blank), preface

pp. v-x. 34 pages in text. Folio, 44 x 30 cm. 42 plates and plans, 26 are hand-colored aquatints. This copy with plates watermarked Whatman 1827 and 1828. Nearly all designs here were executed. Among the finest depictions of country seats of the period, this copy has earlier watermarks than J.R. Abbey's example, ABBEY LIFE 33. COLTON 195.1. "The plates executed in aquatint and hand colored, are among the most handsome in all cottage and villa design books. Each subject, depicted in view and plan, is skillfully integrated with surrounding foliage and distant landscape forms. This



is accomplished through effects of light and shadow, conscientiously balanced relationships between natural and built objects, and in some cases a misty haze that creates an effect of atmospheric depth. COLTON p.526. "Lugar was a skillful practitioner of the picturesque, exploiting the fashion for 'cottages ornes' and castellated Gothic mansions in the manner of John Nash." Internally fresh, very bright copy, entirely

uncut. Modest extremity wear. Contemporary quarter navy morocco and marbled boards. Very good.

\$7,250.00

48. [ART NOUVEAU DESIGNS] Lyongrun, Arnold.

Der Moderne Stil Eine Sammlung naturalistischer Motive mit

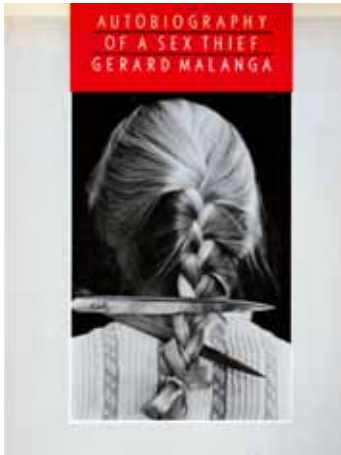


Rücksicht auf die Praktische Verwendung im Kunstgewerbe. Leipzig: Friedr. Voight, 1898. First edition. Elephant folio, 54 x 42 cm. Twenty full page color lithographs of Art Nouveau designs printed recto only. Born in East Prussia he studied in France, where he was inspired by the Art Nouveau movement exemplified by the Nancy School. He published a number of patterns for decorative arts and crafts, some are held by the Metropolitan Museum of Art, New York. Ex-library, perforated library stamps in margins not affecting

images. A few fore-edge margins nicked, plates bright and clean, backstrip rubbed at extremities. Dark gray cloth. Very good. \$750.00

49. [WARHOL COLLABORATOR] Malanga, Gerard.

Autobiography Of A Sex Thief.



New York: Lustrum Press, 1984. First edition. 95 pages. 30.3 x 24 cm. 43 black and white photographs, many erotic, accompanied by the author's poetry. Malanga worked with Andy Warhol at the Factory. This Bronx born poet was introduced to Warhol by his English professor at Wagner College: in June 1963 he went to work for Warhol as "a summer job that lasted seven years," as he like to put it. The text produced in facsimile via IBM Selectric II typewriter, Interior contents fresh. Orig. illustrated stiff wrappers. Near fine. \$825.00

50. [ONE OF 30 SIGNED BY MASSON] Masson, Andre .

Jeux Amoureux.

Paris: Galerie Louise Leiris, 1963. First edition. Folio, 33 x 26 cm. Limited edition, copy 25 of 30 (total edition of 40, ten exemplaires hors commerce) signed by Andre Masson, with nine original etchings on chine applique (BFK Rives watermarked paper), one is mounted on the front wrapper, others are loose as issued, all with tissue guards, and eight etchings initialed in pencil by Masson. Title with the vignette of the monogram of Kahnweiler engraved after Derain. Printed on the presses of Atelier Crommelynck. Textured, hand made front cover paper with vegetable and floral motifs surround Masson's illustration. Fine in fine custom chemise of blue boards.

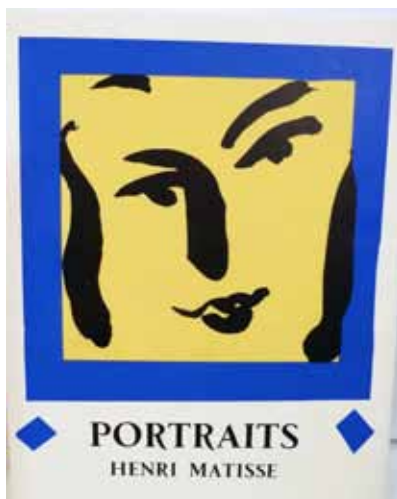


\$2,950.00

57. [ENGLISH EDITION: ONE OF 500] Matisse, Henri.

Portraits.

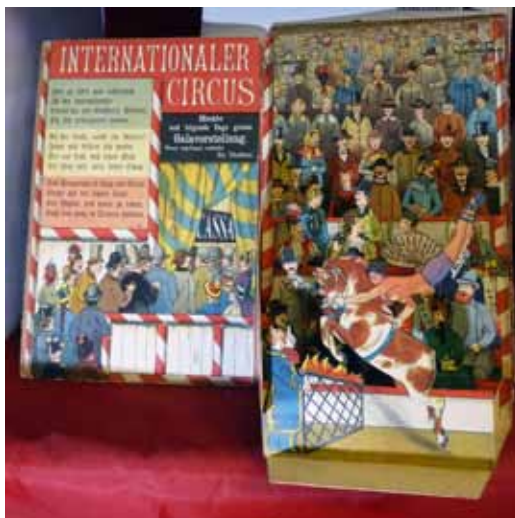
Monte Carlo: Andre Suaret, 1955. First edition. 152 pages. 31 x 25 cm. One of 500 copies in English [from a total of 2850, this being copy 1554 of the 1501-2000 numbered limitations of the English edition] printed by Mourlot. Cover is an original lithograph by Matisse in gold, blue and black. Sixty duotone lithographic plates after drawings by Matisse, and thirty-three tipped-in color plates. DUTHUIT 670. MONOD 7849. RAUCH 340. Orig. pictorial wrappers. Fine in near fine board chemise, in very good, lightly worn slipcase.



\$1,900.00

52. [POP-UP BOOK] Meggendorfer, Lothar.

Internationaler Circus.



Esslingen : J.F. Schreiber, [1887]. First edition. 35 x 22.5 cm. Six hinged leperello (accordion style) color lithographs, all pop-ups plus front cover and inside illustrations. Considered one of the masterpieces of the Pop-Up Book genre. Hildegard Krahe, in *LOTHAR MEGGENDORFERS SPIELWELT*, notes

Meggendorfer shows in this book all his pleasure, "The extendable circus is one of the masterpieces of this genre. In the detail accuracy, in the typification of the figures shows the love of the artist for his profession..... all the characters seem directly take from life." "There is little doubt that the most elaborate and ingenious movables ever produced were those of the German Lothar Meggendorfer (1847-1925) made during the 1880s and 1890s..." [see: HAINING, *Movable Books*, pp.65-73]. Interior contents clean and fresh, the red cotton reins tethering the horses to the driver intact, rubbing to extremities, a few nicks to the back cover publisher advertisements. Orig. publisher's pictorial boards in a multitude of colors. Very good. \$4,750.00

53. [156 HAND COLORED PLATES] Michaux, Francois Andre & Thomas Nuttall.

The North American Sylva; Or, A Description Of The Forest Trees Of The United States, Canada, And Nova Scotia [together with] Nuttall's Supplement.

Philadelphia: W.M. Rutter, 1871. 184, 180, 180, 207, 215. 27 x 19 cm. 277 colored plates – 156 hand-colored plates (Michaux) and 121 lithographic plates with hand-coloring (Nuttall), plus engraved frontispiece of Michaux. The Michaux plates were drawn by the Redoute brothers, and Pancrace



Bessa. Originally published 1810-1813, translated into English by Hillhouse, 1817. Reissued in Philadelphia, 1850-1851 with Notes by J.J. Smith. Nuttall's Supplement was issued in 1853. SABIN 48695. "Of the two works united, it is no exaggeration to remark that it

is the most complete work of its kind, and is a production of unrivaled beauty, giving descriptions and illustrations of all the forest trees of North America, from the arctic limits of arborescent vegetation to the confines of the tropical circle." NISSEN 1361 & 1458. Index. Raised bands, spine labels lettered in gilt, armorial bookplates of Grenville-Lindall-Winthrop, plates and text clean, hint of toning limited to free endpapers first two vols, one volume nicked at spine head; overall, a lovely fresh set. Contemporary full brown embossed morocco. Aeg. Near fine. 5 vols. \$7,500.00

54. Miro, Joan [New York. Pierre Matisse Gallery].

*Miro Oiseau Solaire * Oiseau Lunaire * Etincelles.*

New York: Pierre Matisse Gallery, November 1967. First edition. 39 pages. 31 x 24.5 cm. Limited edition, copy 90 of 1200. An unusual handsome production to celebrate Miro's exhibition at the Pierre Matisse Gallery, and include die cut cover with accompanying color lithograph, two single page and triptych color lithographs, one tipped-in silkscreen, two color panels printed on sandpaper, plus additional black and white illustrations in the text - all printed by Daniel Jacomet. Orig. illustrated stiff wrappers. Near fine. \$650.00



55. [ONE OF 750 COPIES] Muir, John.

The Writings Of John Muir.



Boston: Houghton Mifflin, 1916-1924. Manuscript Edition. 23 x 15.5 cm. Limited edition, copy 385 of 750, mostly unopened. Edited by William Frederic Bad???. Illustrated with numerous photogravure and halftone plates, the gravure plates with printed tissue guards, the first 8 volumes each with an additional hand-colored gravure frontispiece; folding map in Volume II. With holograph fragment in ink from "Summer Days at Mount Shasta," tipped in Vol. I....."a milkyway of wings & blossoms, girdling this colossal monument of geological forces as if the vivifying sunbeams beating against its rocky base had broken into a foam of flowers & bees." BAL14774. "Probably issued in a variety of bindings." President Theodore Roosevelt accompanied Muir on a visit to Yosemite. Muir expressed his concern about mismanagement of the valley and rampant exploitation of the valley's resources. He was able to convince Roosevelt that the best way to protect the valley was through federal control and management. Extensive Index Vol. 10. Spines faded, some chipping to leather spine labels. Orig. green cloth, gilt lettered brown leather spine labels. Very good. 10 vols. \$4,250.00

56. [COPY IV OF XXV OF DELUXE EDITION] New York. Metropolitan Opera Association and Circle Gallery.

Metropolitan Opera Fine Art.

New York: Metropolitan Opera Association and Circle Gallery Ltd, 1978. First edition. One text page, description of contents. 78 x 59 cm., size of posters and portfolio. Limited edition, copy IV of XXV of the Deluxe Edition. "A collection of original graphic works by eight renowned contemporary artists," presenting their graphic interpretations, posters of eight distinguished operas - Antonio Clave (Carmen): five color embossed

intaglio print on hand-made Japanese paper; Leonor Fini (Tristan und Isolde): twelve color serigraph on hand-made Japanese paper; Richard Lindner (Der Rosenkavalier): twenty two color lithograph on hand-made Japanese paper; Marino Marini (La Traviata): eleven color lithograph editioned at Mourlot on Rives Moulin de Gue; Andre Masson (Don Giovanni): nine color lithograph editioned at Mourlot on Rives Moulin de Gue; Larry Rivers (Madama Butterfly): mixed media print of eight colors in lithography and three colors in serigraphy on hand-made Japanese paper; Paul Wunderlich (Aida): five color lithograph on BFK Rives paper; and Jamie Wyeth (La Boheme): sixteen color lithograph on BFK Rives paper. Each print numbered and by the artist in pencil, lower right corner, and carries the Metropolitan Opera chop mark at lower right of print. Modest soiling, mostly at back cover. Orig. cream cloth portfolio with three ties. Very good. SOLD



57. [PLATES IN THREE STATES: ONE OF 75 COPIES] Nolhac, Pierre de.

J.-M. Nattier Peintre De La Cour De Louis XV.

Paris: Goupil, 1905. First edition. 103 pages. 33 x 24.5 cm. Limited edition, copy 25 of 75 on Japan imperial paper, approx. 90 plates in three states, the two supplementary sets of plates are engraved "sur papier Whatman," all are tinted, all with lettered tissue guards. Nattier's graceful and charming portraits of court ladies in this mode were very fashionable, partly because he could beautify a sitter while also retaining her likeness. Many of his pictures are in the public collections of France. BRYAN Vol. IV, p. 7. "He distinguished himself as a portrait painter, in which capacity he was much employed." The author, a noted French art historian noted for his substantial body of work on Renaissance humanism. Elegantly bound, raised bands, panels richly gilt, cover gilt border in elaborate gilt frame of fleurons, curls and fleur-de-lis motifs, inner dentelles, marbled endpapers. Orig. dark green morocco. Aeg. Fine. \$850.00



58. [ONE OF 101:ANDRE DERAINE]] Ovide.

Heroides Translated by Marcel Prevost.

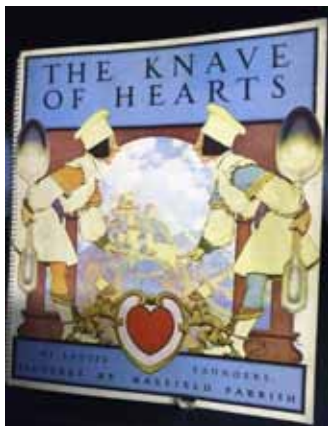


Paris: Society Des Cent-Une, 1938. First edition thus. 311 pages. 30.5 x 24 cm. Limited edition, copy 77 of 101 Roman numbered copies on Verge de Maillol of a total edition of 135. This named copy for Madame Maurice Muret printed on limitation page. Preface by Marcel Prevost in French, text in Latin and French. 15 etchings hors texte by Andre Derain, and 30 ornaments engraved on wood by Pierre Bouchet, printed by Roger Lacouriere. Title page printed in red and black, chapter and page heading printed in red. Contains 15 elegiac letters addressed by women to absent husbands or lovers. all written in Ovid's most mature and assured

manner. Orig. art vellum wrappers lettered in red. Fine in fine chemise in very good slipcase with some light darkening to spine. \$2,950.00

59. Parrish, Maxfield (Illustrator).

The Knave of Hearts by Louise Sanders.



Racine: Artists And Writers Guild, (1925). 28 pages. Folio, 32 x 26 1/2 cm. Fifteen full-page color plates and eight color illustrations in the text. Susan Meyer, AMERICA'S GREAT ILLUSTRATORS p.120, notes, "Only a mind rich in fantasy could have produced the unforgettable creatures populating his many children's books: The Reluctant Dragon in "Dream Days," Humpty Dumpty in "Mother Goose in Prose," Prince Agib and Sinbad in "The Arabian Nights," Pompdebile in "The Knave of Hearts".....His characterizations,

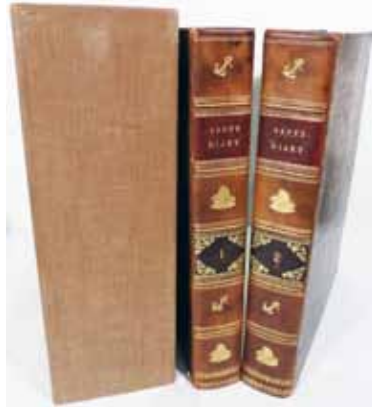
combined with his strong sense of design, made him the most popular advertising and cover design artist of his time." Interior and covers fresh, firm and very clean, slight crease to front cover upper and lower corners. Orig. spiral bound illustrated stiff wrappers. Near fine. \$875.00

60. [FIRST EDITION]. Pepys, Samuel.

Memoirs Of Samuel Pepys, Esq. F.R.S. Secretary To The Admiralty In The Reigns of Charles II. And James II. Comprising His Dairy From 1659 to 1669, Deciphered By The Rev. John Smith, A.B. Of St. John's College, Cambridge, From The Original Short-Hand MS. In The Pepsyan Library, And A Selection of His Private Correspondence.

Edited by Lord Braybrooke.

London: Henry Colburn, 1825. First edition. 498 [49], 309 pages. 30.5 x 24 cm. Eight engraved portraits, and six plates (one a facsimile of Pepy's handwriting and short-hand cypher, one double page (folding map,) This dairy, written in a very small hand in six volumes, was included among his books at Magdalene. Pepys wrote it in Shelton's system of tachygraphy published in 1641, which he embellished with foreign languages and by varieties of his

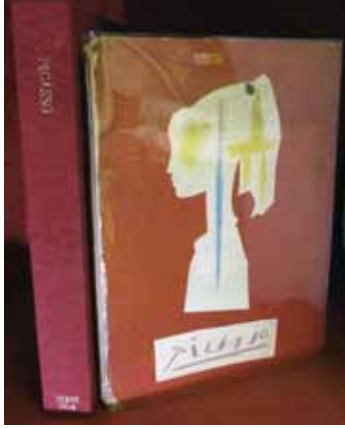


own invention. The dairy, never intended for the public [he tells of kicking his cook, blackening his wife's eye and taking bribes] is a compelling witness of the times as well as Restoration politics. Extensive Index to The Dairy. GROLIER 100 P.173. HAZEN (Walpole 1750). Armorial bookplates of George Bramwell Baker, offsetting of plates to text, internally generally clean with some minor toning mostly marginal, raised bands, spine panels gilt decorated, spine labels in red and black printed in gilt, binding firm and tight. Contemporary full brown calf rebacked. Very good in custom very good cloth slipcase. 2 vols. \$2,800.00

62. [VERVE NO. 29/39] Picasso, Pablo & Michel Leiris.

A Suite Of 180 Drawings By Picasso November, 28. 1953 – February, 3, 1954; Preface by Teriade. Picasso And The Human Comedy by Michel Leiris.

New York: Harcourt, Brace and Company, 1954. First American edition. Unpaginated. Folio, 36 x 26.5. With an appreciation by Rebecca West. Sixteen full-page color lithographs printed by Mourlot, the Verve double number 29/30. VERVE p.269. "In this richly diverse masquerade, which



combines something of the English Christmas pantomime and something of the Commedia dell' Arte with touches of a 'dance macabre', the very magnificence of the draftsmanship seems to strike and added note of irony. Never has such stupendous virtuosity been so lightheartedly employed for making fun of art." Lacks spine, clean tear to front cover endpaper, margin stain to title front cover head not affecting text, interior contents clean. Orig. red and blue pictorial boards designed by Picasso

housed in fine gilt lettered red silk covered clamshell box. **SOLD**

63. [ELDORADO EDITION] Poe, Edgar Allan.

The Complete Works Of Edgar Allan Poe; Edited and Chronologically Arranged on the Basis of the Standard Text, with Certain Additional Material.



New York & London: G.P. Putnam's Sons, (1902). Eldorado Edition. 22 x 15 cm. Limited edition, copy 487 of 1050. Photogravure frontispieces, plates on Japanese vellum, titles in red and black, numerous woodcuts by Frederick Simpson Coburn, captioned tissue guards, wide

text margins, bound by Root & Son. Introduction by Charles F. Richardson. Title pages signed Womrath. Index in last volume. Raised bands, spine panels lettered in gilt with gilt device separating cover leather from the marbled boards. BAL16171. Three quarter green morocco and marbled boards with matching endpapers. Teg. Near fine. 10 vols. **\$2,450.00**

64. ____.

The Fall Of the House of Usher Illustrated By Alice Neel.

New York: Limited Editions Club, 1985. 32 pages. 39 x 28 cm. Limited edition, one of 1500 copies, this copy not numbered, signed by Raphael Soyer in

pencil. Designed by Ben Shiff, printed at the Anthoesen Press with mould-made paper by The Cartiere Enrico Magnani. With the LEC Club Letter laid-in, and as noted in the latter, "Alice Neel died soon after she selected the images which would illuminate Poe's tale." The last image of a skeletal head is a self portrait. Orig. quarter brown morocco and marbled boards. Fine in fine sued lined slipcase with front cover gilt lettered leather label. \$625.00



65. [SECOND EDITION] Spinoza, Baruch (later Benedictus de, 1632-1677).

Tractatus theologico-politicus.

Hamburg: Henricus Kunraht, 1672.

Second edition. 20.5 x 16.8 cm. *4 **2;

A-Z4 Aa-Ff4 Gg2. As in other copies of

the second edition, p.42 reads 24, and

p.207 reads 213. Woodcut printer's

device, Roman, italic and Hebrew

type. Spinoza was excommunicated in

1656, and thereafter adopted the the

Latin form Benedict of his birth name.

BRUNET Vol. V p.491. PRINTING & THE

MIND OF MAN 153. "Spinoza's thought,

a fusion of Cartesian rationalism

and Hebraic tradition in which he

grew up, is a solitary but crystal-clear

exposition of the theory of natural right. He defends with eloquence

the liberty of thought and speech in speculative matters, and 'Tractatus'

contains the first clear statement of the independence of each other of

philosophy and religion, in that speculation and precepts of conduct

cannot collide." The first edition published 1670, and the third and fourth

appeared posthumously in 1677. By trade Spinoza was a gifted lens grinder,

after his death the lenses found in his cabinet fetched a high price. Owner

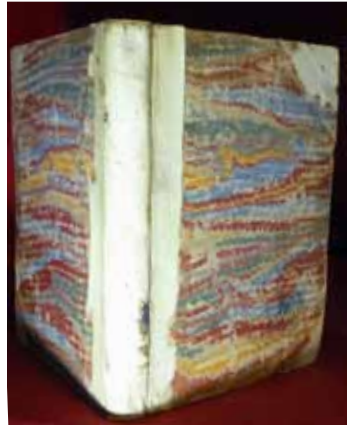
inscription front cover pastedown dated 1729. Several ink dots in margins,

contemporary manuscript notes on endpapers, margin notes on pages

18 and 27, and heavier notation on pages 221-233, text generally clean.

Contemporary vellum backed marbled boards.

\$14,900.00



66. Verhaeren, Emile.

Belle Chair Onze Poems inedits d'Emile Verhaeren illustres par Aristide



Maillol. Paris: Edouard Pelletan, 1931. First edition. 35 pages. 30.5 x 24.5 cm. Limited edition, 205 roman numbered copies on Japan Pelletan, lithographs printed by E. Desjobert (of a total edition of 255), illustrated with three woodcuts and eleven black and white lithographs by Aristide Maillol. The eleven poems by Verhaeren: a prolific poets of his era, and one of the founders of the school of Symbolism. From the Library of Jacques Levy.

[See: CATERERT IV, 390, SKIRA 213].

Orig. buff wrappers. Fine in very good

original glassine slightly nicked at extremities.

\$2,750.00

67. [GREAT OCTOBER REVOLUTION: 850 POSTERS] Polonskii, Vyacheslav.

Russkii Revolyutsionny Plakat [Russian Revolutionary Posters].

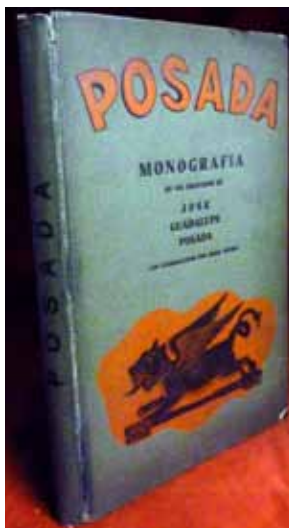


Moscow: Gosudarstvennoye Izdatel'stvo, 1924. First edition. 192 pages. 35 x 27 cm. Fifty-six color lithographs and 129 black and white text illustrations, depicting more than 850 posters with descriptive text for each. A comprehensive catalogue of revolutionary posters by Demi, Ivanov, Lebedev, Mayakovsky, Melnikov, Moor, Spasky, Tcheremnick, et al., produced between 1917-1925 - with homage to Marx and Lenin, the first two color plates. Index. Laid-in, practically every

page type-written translation in German of poster headline. RUSSIAN AVANT GARDE BOOK 576. Owner inscription dated 1933, interior contents clean and fresh, extremity wear. Orig. pictorial boards in red and black, backstrip rebaked in cloth with wear at head. Very good. \$5,500.00

68. ["CALAVERAS"] Posada, Jose Guadalupe.

Monografia Las Obras De Jose Guadalupe Posada Grabador Mexicano. Mexico City: Mexican Folkways, 1930. First edition. 208 pages. 35 x 23.5 cm. Frontispiece portrait and 406 woodcuts by Posada. Foreword by Frances Toor and Introduction by Diego Rivera, both in Spanish and English. Editors include Frances Toor, Paul (Pablo) O'Higgins, and Blas Vanegas Arroyo. His now renown "Calaveras," images of skeletons, performing the rituals and pleasures of daily life, satirical commentary on the upper classes during the reign of Porfirio Diaz. His final years were spent in poverty. One of his admirers was the young, Jose Clemente Orozco. Backstrip rubbed head and foot, lower front cover bottom corner bumped. Orig. publisher's olive cloth pictorially stamped in red and black. Very good.



\$1,250.00

69. [TWO VOLS. IN ONE] Raleigh, Sir Walter.

An Introduction to a Breviary Of The History of England With the Reign Of King William the I. Entitled the Conqueror [bound with] *Jones, David & Robert Cheswell....The Wars And The Causes of them, Between England and France From William I. to William III. With a Treatise of the Salique Law.*

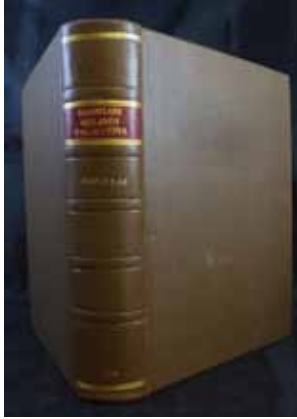


London: Sam Keble And Dan Brown / J. Moxon, 1693 & 1697. First editions. (2) 77 (2) pages. 15.5 x 10.7 cm. Half title, 2 page publisher preface, two pages of adverts at rear. Engraved of Raleigh by Frederick Hendrick Van Hove (circa 1628-1698). Small stain title page foot, text clean, early small owner inscription head of preface. Second title: (3) 94 (2) pages with two

Moxon adverts at rear. Two page dedication to Robert Lord Viscount Lisle. Dampstains to pages 47 through 85. SABIN 67599 for the Raleigh title. Recased in quarter black morocco with corner tips and marbled boards. Fine. \$1,950.00

70. [PRINTED IN LATIN, GREEK, HEBREW & ARABIC]
Reelant, Adriaan.

Palaestina Ex Monumentis Veteribus Illustrata.



Utrecht: Guilielmi Broedelet, 1714. First edition. 511 pages. 20.5 x 16.5 cm. 14 leaves of plates, additional engraved title, large folding map, folding table, 11 maps and plans, four of which are folding. Title page printed in red and black, text in Latin, Greek, Hebrew and Arabic. Jan Goeree, Jan Wandelaar and Gerrit de Broen are the illustrators and engravers. The second volume is a geographical dictionary. Bookplate front cover pastedown, ex-library ink stamp on title, and deaccession stamp on verso of title. Toning to edges of blank free front endpapers, interior

generally clean. Modern brown cloth, backstrip lettered in gilt, red spine label. 2 vols in one. Very good. \$1,150.00

71. [ORIGINAL DRYPOINT] Riviere, Georges.

Renoir et ses Amis.



Paris: H. Floury, 1921. 273 pages. 26 x 20 cm. With the original dry point etching (Deltail 8, third state) "Jeune Filles Fleurissant leurs Chapeaux," hors-texte drypoint etching " and with lithograph "Tête de Jeune Fille". 95 heliogravure illustrations and 56 plates (12 in color). Table Des Gravures Hors Texte and Table Des Gravures Dans Le Texte. Crisp very clean interior, binding tight, head and foot of spine reinforced. Orig. pictorial wrappers. Near fine. \$1,500.00

72. [ONE OF 180] Rouault, Georges (Illustrator).

Carnets De Gilbert By Marcel Arland.

Paris: NRF [Nouvelle Revue Francaise], 1931. First edition. 61 pages. 28.5 x 19.5 cm. Limited edition, copy 99 of 180 (from a total edition of 216) on velin d'Arches. Frontispiece, a black and white lithograph is signed by Rouault at lower right. In addition there are eight original etchings, five are full page and in color. All plates with tissue guards. THE ARTIST AND THE BOOK p.181. "Despite frequent descriptions of these color plates as reproductions, they are original etchings, as recorded in the colophon. The single black lithograph and the etching on the title-page demonstrate Rouault's mastery of black as a positive color value." Interior contents crisp and bright. Orig. cream stiff wrapper lettered in black. Very good in original glassine wrapper, wear at backstrip extremities.



\$1,695.00

73. [FOUR ENGRAVED HAND-COLORED PLATES] Rowlandson, Thomas [Illustrator].

Petticoat Loose: A Fragmentary "Tale Of the Castle" by Peter Pindar [John Wolcot].

London: J.J. Stockdale, 1812. First edition. 135 pages. 28 x 22 cm. Four engraved hand-colored plates by Rowlandson. John Wolcot was blind by the year 1812, the letter perhaps dictated. "When blindness overtook him, he displayed a stoical good humour which makes us regret that a musical, artistic man, of a 'kind and hearty disposition,' played so scurvy a literary role. This work is a prose poem, CHEL. Vol. 11, pp.37-38. Notes, "Pindar's strength lies in his power of realising for his reader a comic situation; polished epigramHe loves to slip one of two sly colloquialisms into verses written in the formal eighteenth century style,



and, thus bring out the broad fun of his conceptions." Pindar satirized Dr. Johnson and Boswell as well as George III. Robert Burns received a copy of Pindar's works from George Thomson, and held him in esteem. Not in TOOLEY. Text generally clean, plates bright with offsetting to text. Orig. tan wrappers with front cover paper label bound-in. Four pages of adverts at rear and at wrapper back cover. A few early scribbles on front cover wrapper. Early dark salmon cloth and navy morocco spine lettered in gilt. Teg. Very good. \$2,000.00

74. [PHOTOGRAPHY: LOS ANGELES LOTS] Ruscha, Edward.



Real Estate Opportunities.

Los Angeles: Self Published, 1970. First edition. 48 pages. 18 x 14 cm. 25 black and white reproductions of photographs, all captioned: lots for sale in Los Angeles area. Printed by G.R. Huttner Lithography. Most photographs printed recto or verso only. Pristine copy. Orig. white stiff wrappers printed in black. Fine in fine original glassine wrapper. \$895.00

75. [COMPLETE VOLUME FOR 1919] Sachs, Dr. Hans.

Das Plakat 1919 Zeitschrift Des Vereins Der Plakatfreunde E.V. Fur



Kunst in Der Reklalme. Nos. 1-6, January, March, May, July, September & November 1919. Berlin & Charlottenburg: Das Plakat, November 1919. First edition. Total of 448 pages without noting the additional advertising. 29 x 23 cm. Among the artistic contributions are names like Paul Scheurich, Lucian Bernhard, Fritz Erler, Elisabeth von Sydow, Fitz Koch-Gotha, Jo Steiner, Adolf Uzarski, Max Pechstein. List of posters in Nos. II, and V. Host of tipped-in color and black and white plates – lithographs. With the defeat by Germany in World War I, a good

deal of material covers the current culture and conditions. Of particular interest is an insert, a satiric spoof "Politische Werbeschrift 1917," of 8 leaves on Woodrow Wilson illustrated by A.M. Cay entitled a Modern Fairy tale where he chides Wilson for his German antipathy. Two special issues, May and November cover typesetting and the culture of advertising respectively. Wear at cover joints with some fraying, binding tight, interior generally clean. Orig. gray cloth spine and illustrated front cover. Very good. \$1,250.00



76. [TEXT IN ENGLISH AND JAPANESE] Schimizu, Sanju.

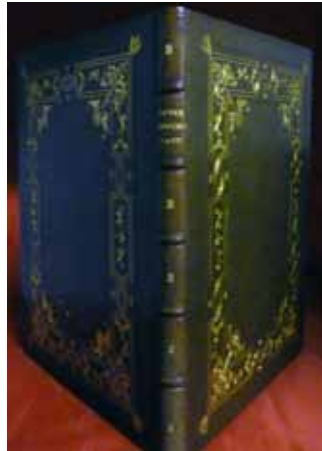
The Pictures Of The 36 Gates of The Shoguns Castle In Yedo.

Tokyo: Dobun-kwan,, (1896). First edition. Unpaginated. 22 x 36 cm. Thirty five full page color lithographs and 2 black and white plates, each plate accompanied by a lettered guard sheet with descriptive letterpress in English, first three introductory pages after title in Japanese characters. With black and white map of palace and surrounding area. Text bears witness to the numerous guards at each gate and their weaponry, usually muskets, bows and long spears. The make-up of each guard unit for all the gates varied widely. A few of the gates were destroyed by fire in 1772, subsequently rebuilt. Section of lower front cover torn away. Interior contents bright and fresh. Oblong pictorial wrappers, spine string tied Japanese style. Very good. \$850.00

77. [ONE OF 100: BOUND BY RIVIERE] Shakespeare, William.

The Players' Shakespeare Loves Labour's Lost Newly Printed from the Folio of 1623.

London: Shakespeare Head Press, 1924. 99 pages in text. 32.5 x 24.6 cm. Limited edition, copy 5 of 100. Introduction by Harley Granville-Barke, printed on Batchelor's Kelmscott hand-made paper and bound by Riviere & Son. Line blocks are by Emery Walker. Illustrations by Norman Wilkinson, five full page color colotype plates. Signed by Harley Granville Barker, Norman Wilkinson and Albert Rutherson. Wide text



margins. Book label of F.R. Furber (Frank Robert Furber) eminent British golfer. Orig. full brown morocco, raised bands, spines decorated in gilt, rectangular cover panels decorated in gilt motifs and arabesques. Teg. Fine. \$1,950.00

78. [ONE OF 100: BOUND BY ZAEHNSDORF] ____.

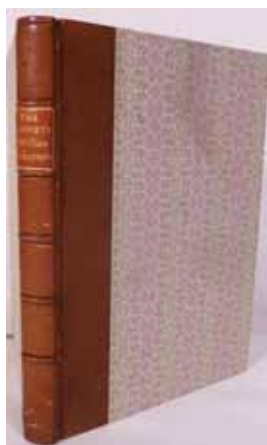
The Players' Shakespeare The Merchant Of Venice Printed from the Folio of 1623.



London: Shakespeare Head Press, 1924. 97 pages. 32.5 x 24.6 cm. Limited edition, copy 5 of 100 printed on Batchelor's Kelmscott hand-made paper and bound by Zaehnsdorf. Introduction by Harley Granville-Barker. Line blocks are by Emery Walker. Illustrations by Thomas Lowinsky with later hand coloring. Signed by Harley Granville Barker, Thomas Lowinsky and Albert Rutherson. Wide text margins. Bernard Henry Newdigate's copy with his bookplate, and small book label F.R. Furber (Frank Robert Furber) eminent British golfer. Orig. full brown morocco, raised bands,

spines decorated in gilt, rectangular cover panels decorated in gilt motifs and arabesques. Teg. Fine. \$1,950.00

79. [ONE OF 150: PLANTIN PRESS] ____.



The Sonnets Of William Shakespeare.

Los Angeles: Plantin Press, 1974. 154 pages. 21 x 15 cm. Limited edition, copy 2 of 150 printed by Saul & Lillian Marks, wood engravings by Mary Kuper. This edition has been entirely subscribed for by Jacob Israel Zeitlin & Josephine ver Brugge Zeitlin, and is dedicated by the printers to Alfred Fairbank, the designer of the Narrow Benbow types in which these sonnets are printed. Wide text margins, book label front paste-down of Max J. Adjarian. Raised bands, spine label printed in gilt. Quarter brown morocco and marbled boards. Near fine. \$2,500.00

80. [ONE OF GOLDEN COCKEREL'S BEST: BOUND BY SANGORSKI & SUTCLEIFFE] ____.

Twelfth Night Or, What You Will

With Engravings By Eric Ravilious.

Waltham Saint Lawrence: Golden

Cockerel Press, 1932. 76 pages. 34 x 24

cm. Limited edition, copy 223 of 275 on

Batchelor hand-made paper with Golden

Cockerel watermark, wood engraved

title, borders plus 29 wood-engravings by

Eric Ravilious printed in brown and grey/

green, bound by Sangorski & Sutcliffe.

CHANTICLEER 82. "One of the Press's

greatest aesthetic successes, and the

finest flowering of Ravilious' engraved

book illustrations" Twelfth Night was

Ravilious's "most ambitious project. With a design concept similar to Eric

Gill's Canterbury Tales, published by Gibbings [at the Golden Cockerel

Press], the decorative borders relate the illustrations to the text in a...

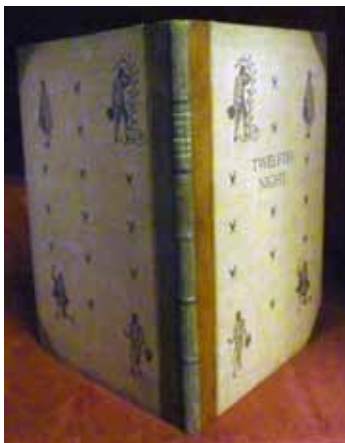
visually unified manner" POWERS, ERIC. "Eric Ravilious, Artist & Designer,

2013, p.41). Tiny front cover scratch, bookplate, Laid-in "Golden Cockerel

Books For The Spring," four titles noted. Orig. quarter bound brown

morocco, decorated cloth boards. Teg. Very good.

\$3,150.00



87. [ONE OF 100] Singer, Samuel Weller.

*Researches Into the History Of
Playing Cards; With Illustrations
Of The Origin of Printing And
Engraving On Wood.*

London: By T. Bensley And Son For

Robert Triphook, 1816. First edition. [XVI],

373 [3] pages. 27 x 22 cm. Limited edition,

one of 250 copies. Eleven engraved, and

eight color woodcuts, woodcuts within

the text, some on india paper, plus two

additional hand colored plates titled,

"Origine des Cartes A Jouer," illustrating
and describing the four face cards and the
ten: the Kings noted as Alexandre, David,



Cesar and Charlemagne: clubs, spades, diamonds and hearts respectively & "Notice Historique et rasionnee des Noms donnees aux Cartes," the latter plate highlighted in gold. Errata slip. Index. BIGMORE & WYMAN II, p. 362. "Only 150 copies printed...It is a thoroughly good book, Section ii. being of especial interest to the lover of early typography." Minor toning and offsetting, mostly marginal to non color illustrations, elegant binding: covers paneled with gilt rule, surrounding a single interlocking frame and lozenge, gilt floral corner pieces, interior dentelles, marbled endpapers, spine with raised bands, panels richly gilt, extremities rubbed. Contemporary full straight grained black morocco. Aeg. Very good. \$6,500.00

82. [FORE-EDGE DRAWING] Southey, Robert.

The Curse of Kehama; With fore-edge painting of a fleet of ships approaching Belem Castle in Lisbon.

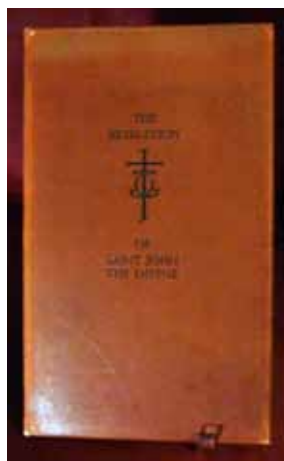


London: Longman, Brown, Green and Longman, ca. 1850. 339 pages. 17 x 11 cm. Engraved frontispiece and title page. CBEL called this long poem "his very best work in verse." [see: Vol. 11, p.162]. Elegant binding by Leighton Brewer, inner dentelles, marbled endpapers, small bookplate. Full red morocco, front and back covers with onlay bands of tan calf framed in gilt. Aeg. Very good. \$795.00

83. [BLAIR HUGHES-STANTON ENGRAVINGS] Saint John.

The Revelation Of Saint John The Divine.

Newtown, Montgomeryshire: Gregynog Press, 1932. Unpaginated. 35 x 21 cm. Limited edition, copy 26 of 250 with wood engravings and title page designed and engraved by Blair Hughes-Stanton, hand set in Bembo and Perpetua type. More than 40 wood engravings, several are full paged. This edition has been taken from the text of Dr. Scrivener's Paragraph Bible. Roderick Cave, THE PRIVATE PRESS, p. 176



notes, "In the `Revelation` and the `Lamentations of Jeremiah` Hughes-Stanton gave full play to his virtuosity a wood engraver, and their success was confirmed by Herbert Hodgson's incomparable press work." Interior contents very fresh and bright. One year later Hughes-Stanton left the press. Text printed in red and black, front cover and spine blocked in blind. Slight rubbing to spine head and foot, back cover upper corner bumped. Orig. full red calf by the Gregynog Bindery. Very good. \$3,150.00

84. [COMPLETE SET] Stone, Herbert Stuart (Editor).

*The Chap-Book – Volumes I-IX,
May 15, 1894 - July 1, 1898*

Cambridge, Chicago: Stone & Kimball, Herbert S. Stone, 1894-1898. First edition. Small 8vo, and 4to. Complete run of all 100 issues, a revered and significant American small magazine. Volume I is complete in the original issues: the latter went immediately out-of-print. FAXON in his bibliography [MODERN CHAP BOOKS AND THEIR IMITATORS] noted, "they were in demand by collectors at from 20 to 50 times the original issue price of five cents a copy." Yeats, Hardy, H.G. Wells, Henry James, Max Beerbohm, R.L. Stevenson, Stephen Crane et al were some leading contributors with illustrations by Beardsley, Will Bradley, Penfield, John Sloan, Charles Ricketts, to name but a few. Stone and Kimball started the magazine when they were undergraduates at Harvard. In 1896 Stone bought out Kimbell. A complete set is quite scare; none have appeared in auction records for the last thirty years. KRAMER 22. Vols. II-IX bound in publisher's uniform cranberry buckram with gilt lettering, untrimmed, wrappers for all issues bound-in, each volume with additional title page and index. Handsome set, minor wear to cloth bindings, Vol. I issues very clean, slight wear. Several inserts regarding the end of publication laid-in Volume IX. KRAMER 22. Vols. I - IX. Near fine. \$4,000.00



85. [SIGNED PRESENTATION COPY] Szyk, Arthur.

Ink & Blood A Book Of Drawings With A Prefatory Text By Struthers Burt.



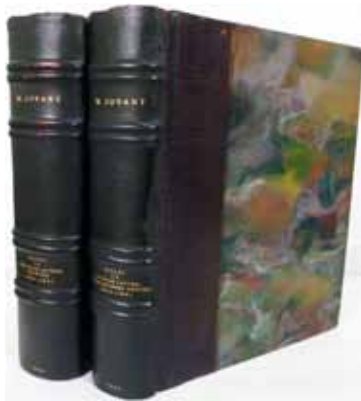
New York: Heritage Press, 1946. 19 pages in text. 32 x 23 cm, Seventy-four full page color plates printed recto only. Limited edition, one of 1000 copies signed by Arthur Szyk – this copy inscribed to Joseph P. Fraczkowski. Szyk's title is a take on "Blood and Iron" a leading German slogan created by Hegel. Szyk's antidote to the aforementioned in his World War II caricatures [as Burt notes], "Words and pictures are bullets whose flight never ends." With Heritage Club Sandglass announcement of the publication. Interior contents clean,

fresh and bright. Orig. full black morocco, gilt lettered spine, batik styled endpapers. Teg. Near fine in fine matching batik slipcase. \$1,250.00

86. [DE LUXE EDITION: EXTRA DRYPOINTS] Toulouse-Lautrec, Henri [Illustrator].

Henri De Toulouse-Lautrec 1864-1901 Peintre Dessins - Estampes - Affiches by Maurice Joyant.

Paris: Floury, 1926-1927. First edition. 308 [1], 282 [1] pages. 26 x 22 cm.



Deluxe edition: one of 121 of 175 & 131 of 200 on Japanese vellum with the four extra drypoint etchings. Volume 2 without the four original lithographs. 106 collotype and lithographed plates in two states, save for color pochoir plates monogrammed or signed, including 21 in color and six hors-texte original drypoint etchings, each in two states. [black and bistre]. Joyant, an intimate of the artist, wrote and worked extensively after Toulouse-

Lautrec's death to enhance his memory, staging retrospectives, and aided in the creation of the Museum in his name. MONOD 1075. Raised bands, spine lettered in gilt, slight nicks to spine heads, original wrappers bound-in, marbled endpapers, Vol 2 back cover rehinged. Three quarter brown morocco and marbled boards. Teg. Very good. 2 vols. \$6,750.00

87. [FIRST FRENCH EDITION] Twain, Mark.

Les Aventures De Tom Sawyer

Traduit Ave L'Autorisation De L'Auteur
Par William-L. Hughes.

Paris: Bibliotheque Nouvelle De La
Jeunesse, [1884]. First French Edition. 238
pages. 23 x 19 cm. Illustrated by Achille
Sirouy. Preface by Twain in French. Text
block firm, Interior contents clean and
fresh, covers lightly soiled. Sirouy was
an engraver, lithographer, painter and
illustrator. Orig. illustrated cloth, beveled
edges. Aeg. Very good. \$700.00



88. [SIGNED BY MOSER] ____.

The Adventures of Huckleberry Finn.

West Hatfield: Pennyroyal Press, 1985. 417
pages. Folio, 33 x 25,5 cm. Limited edition,
copy 151 of 350 signed by Barry Moser in
initials, with an additional suite of 49 wood
engraved plates by Moser in a separate
portfolio. Printed in Centaur and Arrighi
type on Mohawk Letterpress, as are the
engraved additional plates, an archival
sheet with hand composition by Chase
Twitchell. Foreword by Henry Nash Smith.
Printed by Harold McGrath. Prospectus
laid-in. The illustrations in the text measure
six by nine inches, and printed for the
original wood blocks, The plate size of the
additional 49 engraved plates, 13 x 10 inches.



Spine evenly sunned to brown. Full green morocco by Gray Parrot, gilt cover
border fillets frame front cover gilt center motif. Near fine in fine beige
basket weave portfolio in matching slightly rubbed slipcase. \$3,250.00

89. [FIRST STATE OF FIRST EDITION] ____.

Punch, Brothers, Punch! And Other Sketches.

New York: Sloate, Woodman & Co., (1878). First edition. 140 pages. 15.5 x
11.5 cm. First state of the first edition, with binding number 1 [BAL 3378].
Final leaf with Twain's "Certificate, with verso carrying his "Mark Twain

Patent Scrap-Books." Interior contents clean and fresh, blue endpapers, nicks to backstrip extremities and corners. Orig. decorated green cloth, backstrip gilt lettering bright. Very good. \$600.00

90. [43 CHROMOLITHOGRAPHS] Wagner, Arthur L. & J.D. Jerrold Kelley.

*The United States Army And Navy Their Histories,
From The Era Of The Revolution To The Close Of The
Spanish-American
War; With Accounts
Of Their Organization,
Administration, and Duties.*



Akron: The Werner Company,
1899. First edition. 241 pages.
Oblong folio, 45 x 34 cm. 43
chromolithographs (25 Army and
18 Navy), army and navy uniforms

from the Revolution through the Spanish-American War with lettered tissue guards printed in red. Title page printed in red and black. Appendices include The Ships of the United States Navy by class, some were wood gunboats. BENNETT, p.109. Minor nicks to backstrip extremities, a very fresh, clean copy with beveled edges. Orig. pebble grained brown cloth decorated pictorially and in gilt. Teg. Near fine. \$975.00

91. [ONE OF 400 SIGNED & ORIG. WOOD CUT: BOTH SIGNED BY WARD] Ward, Lynd.



Gods' Man.

New York: Jonathan Cape & Harrison Smith, 1929. First edition. Unpaginated. 21 x 15 cm. Ward's first woodcut novel. Limited editions, copy 46 of 400 signed by Lynd Ward, with an original wood cut on Japanese tissue, pulled by Ward laid-in, from blocks made for Gods' Man, and signed by him in pencil. The latter one of the larger images in the novel: the seventh from the front. Interior contents clean and crisp.

Rebound in half black morocco and marbled boards, backstrip titled in silver with the top edge in matching silver treatment. Fine. \$2,500.00

92. Ward, Mary Augusta [Mrs. Humphrey Ward].

The Writings.

Boston: Houghton Mifflin & Co., 1909. 21.5 x 16 cm. Autograph Edition,

copy 96 of 750, signed by

Mary A. Ward in Volume

I. The author, born to a

prominent Australian

family removed to

England when she was

five years of age, her father

was Tom Arnold (English

Professor) and her uncle

Matthew Arnold (English

poet). Her sister Julia

married Leonard Huxley,

their sons were Julian and

Aldous Huxley. A strong advocate for women's rights, and the founding

President of the Women's National Anti-Suffrage League in 1908. Ward's

novels contained strong religious subject matter relevant to Victorian

values she herself practiced. All illustrations with lettered tissue guards,

portrait frontispieces (some colored), and black and white photogravure

plates. Raised bands, spine panels richly gilt in floral motifs. Ex-library,

but withdrawn by a patron, bookplates front cover pastedown, and rear

pockets, small embossed library stamp on titles, interior contents clean,

wide text margins. Three quarter brown morocco, light blue marbled

endpapers and matching endpapers. Teg. Fine. 16 vols. \$950.00



93. [FIRST EUROPEAN RETROSPECTIVE]
Warhol, Andy.

Andy Warhol.

Stockholm: Moderne Museet, 1968. First

edition. Unpaginated. 27 x 20.5 cm.

Published on the occasion of the Andy

Warhol exhibition in Stockholm, February-

March 1968. Editing by Andy Warhol,

Kasper König, Pontus Hultén and Olle

Granath, and presents Warhol's first major

European retrospective. 614 black-and-

white reproductions, divided into three

sections: black-and-white reproductions



of Warhol's work, followed by two sections of photographs of Warhol and his associates by Billy Name and Stephen Shore. Text printed in black and white on newsprint with images of movie stars, eminent personalities, including Jackie Kennedy, and the Warhol entourage. Orig. illustrated stiff wrappers designed after a Warhol silk screen. Fine. \$850.00

94. [FIRST EXHIBITION IN JAPAN] ____.



Andy Warhol.

Tokyo: Asahi Shimbun, 1974. First edition. Approx. 35 leaves. 30 x 30.5 cm. Japanese text with English checklist of image titles in the Index. Exhibition catalogue; Warhol's first exhibition in Japan, held in Tokyo and Kobe October - November

1974. 32 color plates and 20 black-and-white plates, 6-page photographic section on Warhol at the Factory. Laminated front cover in metallic silver and black foil with image of Warhol at the Factory. Near fine. SOLD

95. [ART REFERENCE] Webb, Daniel.

*An Inquiry Into The Beauties of Painting; And Into The Merits Of The Most Celebrated Painters, Ancient and Modern * Remarks On The Beauty of Poetry * Observations On The Correspondence Between Poetry and Music.*

London: J. Dodsley, 1769 * 1762 * 1769. 200, 123, and 155 pages. 17 x 11 cm.



Third edition of "An Inquiry," originally published 1760, and first editions of following two titles. Born in Ireland, the author spent most of his mature years in Bath. His theoretical works on art had considerable vogue for a time. The three titles here bound in one volume comprise his most notable oeuvre. Book Label of C. Frost Bookseller, Bristol and inked ownership inscription, Oxford University dated 1820. BRUNET Vol. VI, no.9230. Hinges cracked but firm, corner wear, backstrip foot chipped, slight loss at head, raised bands, gilt floral panel designs, red leather spine label, publisher adverts at rear. Contemporary full brown calf. 3 vols. in one. Very good. \$750.00

96. [PIRATED EDITION?] [Whistler, James McNeill].

The Gentle Art Of Making Enemies: Edited by Sheridan

Ford. Antwerp (New York): Frederick Stokes & Brother, 1890. First pirated edition. 256 (2) pages. Ford was hired by Whistler to edit this collection but at the eve of publication Whistler decided to edit the work himself. Perhaps feeling slighted Ford published his version, printed in Antwerp with the imprint of American publisher Stokes, without the permission of either Stokes or Whistler. Two bookplates, one gilt decorated of Jean Hersholt with his signature at head plus his book label in chemise (From the library of Jean Hersholt No. W.47). Chemise also carries two bookplates: "Swinburne Collection of Evelyn and Lowell Kerr and book label of Kenneth A. Lohf. Interior clean. Orig. drab gray wrappers lettered in red. Near fine in fine red cloth chemise in quarter red morocco, matching red cloth slipcase, spine lettered in gilt.

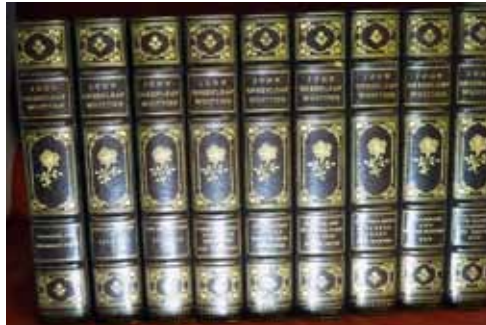


\$600.00

97. Whittier, John Greenleaf.

Writings.

Cambridge: Houghton, Mifflin & Co, 1888-1894. 22.5 x 15.5 cm. Large Paper Edition, copy 125 of 400, containing the Writings (7 volumes), and Samuel T. Pickard's, Life and Letters (2 volumes) with the bookplates of C.L. Huntley. Whittier was perhaps best known for his Anti-Slavery position early in the 19th century, and as a founding member of the "Anti-Slavery Society," in 1833. He was also strongly supportive of women writers: Sara Orne Jewett, Alice Cary, Celia Thaxter and others; Jewel dedicated one of her books to him. Elegant binding, raised bands, spine labels richly gilt with large floral motif at center, miniscule rubbing to a few corners. Three quarter brown morocco, marbled boards and matching endpapers. Teg. Fine. 9 Vols. \$750.00



98. [EXTRA SUITE OF ORIGINAL LITHOGRAPHS SINGED BY WUNDERLICH] Wunderlich, Paul.

Paul Wunderlich Lithographies 1959-1973 Texte De Fritz J. Raddatz.



Fribourg & Paris: Office Du Livre & Editions Vilo, 1974. First edition. 158 pages. 36 x 30 cm. Limited edition, copy 43 of 60 with extra suite of five original lithographs numbered and signed in pencil by Wunderlich, and housed in a separate red silk portfolio with cloth ties. The book contains 3 original lithographs, and 50 full page color plates. Text in French. A German Surrealist known for his paintings and erotic sculptures

whose paintings often referenced mythological themes. Orig. red cloth. Fine in fine dust wrapper with fine additional portfolio, the latter in near fine matching slipcase. \$895.00

99. [EARLY WALL ST: COMPLETE VOLUME] Wycoff, Richard D. (Editor).

The Ticker; Volume 1, Nos. 1-6: November 1907- April 1908.



New York: Ticker Publishing Co., 1907-1908. First edition. 31, 56, 48, 48, 48, 48 pages. 25.5 x 17 cm. Complete Index to Volume 1. Photographs of Captains of Industry adorn the front page of most issues, including James R. Keene, "the Famous Operator at his Ticker." Elbert Hubbard "from a comfortable seat in the palace car," discusses

the expansion of the Canadian immigrants westward with hordes of immigrants aboard "loaded with brown bread and bologna." The author was a prominent and successful Wall Street trader. Loaded with adverts on how to make money in the market, and illustrated with photographs,

drawings, and plans. Clean, fresh interior. first two leaves dampstained at front margin not touching text, slight wear to corners and backstrip extremities, slight front cover discoloration. Black cloth, spine and front cover lettered in gilt. Very good. \$975.00

100. [COMPLETE CATALOGUE RAISONNE] Zervos, Christian.

*Pablo Picasso Oeuvres [Catalogue Raisonne] –
Years 1895-1972.*

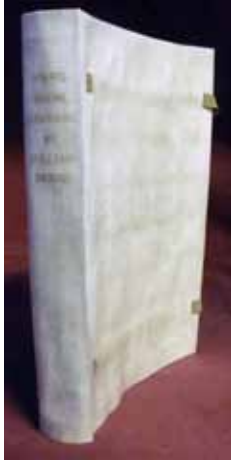
Paris: Cahiers d'Art, 1942-1978. 33 x 26 cm. Vols. 1-33, 34 volumes in total (Vol. 2 in two parts). Zervos's magisterial, standard catalogue raisonne of Picasso's works. Vol. I is no. 41 of 500 copies, and no. 86 of 700 respectively, No limitations are stated in later volumes. A fine complete set of the indispensable Picasso catalogue raisonne: 15,152 monochrome illustrations on 5,511 pages. Vols. 1-23 uniformly bound in beige basket weave cloth with brown cloth spine labels. Volumes 24-33 in original printed wrappers and glassine, with all glassine in pristine condition save one with small nick. Interior contents very clean and fresh; cloth bound volumes and those in printed wrappers in fine condition. \$20,000.00



ADDENDA

101. [KELMSCOTT PRESS] Morris, William.

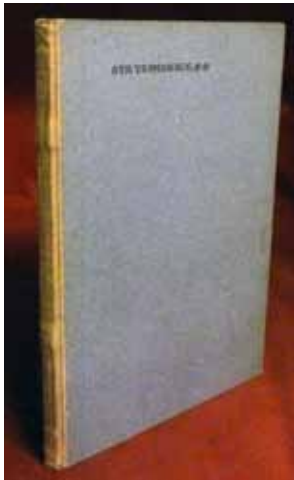
News From Nowhere: Or, An Epoch Of Rest, Being Some Chapters
From A Utopian Romance.



Upper Mall, Hammersmith: Kelmscott Press, 1892 (issued 1893). 305 pages. 21 x 14.5 cm. Limited edition, one of 300 from an edition of 310 copies. printed in Golden type in black and red. Woodcut frontispiece of Kelmscott House by C.M. Gere, facing page within a woodcut border, numerous 10-line and smaller initial capitals. The delay in publication was caused by the preparation of the frontispiece showing Kelmscott House, after which the press was named. COCKERELL 12. PETERSON A12. Two small spots back cover, four original cloth ties intact, text fresh and bright. Orig. full vellum, yapp edges, backstrip lettered in gilt. Near fine. \$8,900.00

102. _____. _____. _____.

Syr Ysambrace.



Upper Mall, Hammersmith: Kelmscott Press, 1897. 41 pages. 21 x 14.5 cm. Frontispiece, a woodcut designed by Sir Edward Burne-Jones. Uniform with Sire Degraunt, from the same source: an ancient metrical romance, reprinted from the Thornton MS, in the library of Lincoln Cathedral is printed in Chaucer type, in black and red. The third in series from the "Thornton Romances." Edited by F.S. Ellis after the edition printed by J.O. Halliwell. Limited edition, one of 350. PETERSON A48. SCOTT p.110. Orig. gray boards and beige cloth spine. Fine. \$3,400.00

103. _____. _____. _____.

The Wood Beyond The World

by William Morris.

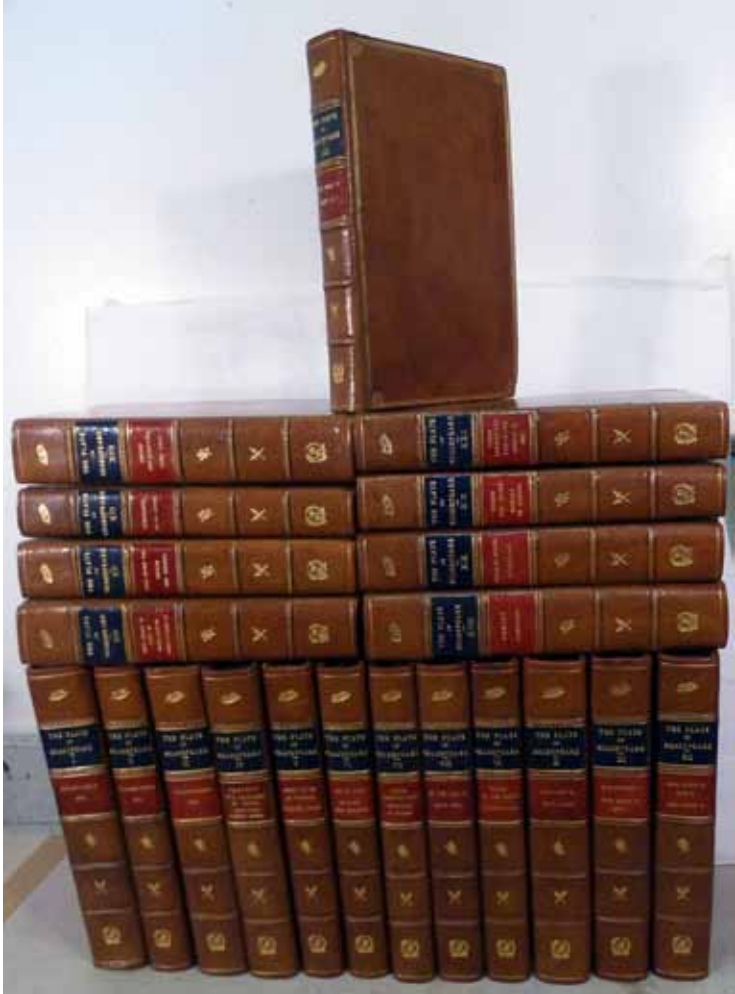
Upper Mall, Hammersmith: Kelmscott Press, 1894. 272 pages. 21 x 14.5 cm. Limited edition, one of 350 [eight printed on vellum]. Chaucer type, printed in black and red with wood-engraved frontispiece by W. Spielmeier after a design by Edward Burne Jones, borders and initials by Morris. PETERSON A27. SCOTT p.105. Etched bookplate of "Francis Edwin Murray of Ashover in ye Countie of Darbie." Text bright and sharp, two small spots at backcover head, Remnants of top two ties. Orig. limp vellum, spine title printed in gilt, yapp edges and green cloth ties. Near fine. \$9,000.00



104. Shakespeare, William.

The Plays Of William Shakespeare. In Twenty-One Volumes.

With Corrections And Illustrations Of Various Commentators. To Which Are Added Notes, By Samuel Johnson And George Steevens. Revised And Augmented By Isaac Reed, With A Glossarial Index. The Sixth Edition. London: Printed for J. Nichols and Son; et al, 1813. Second Variorum Edition. 24.8 x 15.5 cm. Extra illustrated with the engraved title and complete series of plates from Harding's "Shakespeare Illustrated By an Assemblage Of Portraits and Views. . . ." from Harding's 1793 edition. [see; JAGGARD p. 512]. All copper engraved plates with tissue guards. Description as follows: v. 1-3. Prolegomena – v. 4. Tempest ; Two gentlemen of Verona ; Midsummer-night's dream – v. 5. Merry wives of Windsor ; Twelfth-night – v. 6. Much ado about nothing ; Measure for measure – v. 7. Love's labour's lost ; Merchant of Venice – v. 8. As you like it ; All's well that ends well – v. 9. Taming of the shrew ; Winter's tale – v. 10. Macbeth ; King John – v. 11. King Richard II ; King Henry IV, part 1 – v. 12. King Henry IV, part 2 ; King Henry V – v. 13. King Henry VI, parts 1-2 – v. 14. King Henry VI, part 3 ; King Richard III – v. 15. King Henry VIII ; Troilus and Cressida – v. 16. Coriolanus ; Julius Caesar – v. 17. Antony and Cleopatra ; King Lear – v. 18. Hamlet ; Cymbeline – v. 19. Timon of Athens ; Othello – v. 20. Romeo and Juliet ; Comedy of errors – v. 21. Titus Andronicus ; Pericles. Owner inscription half title Vol. I. Two miniscule worm holes at extreme lower margin of of Vol. I not affecting text. Raised bands, spine panels

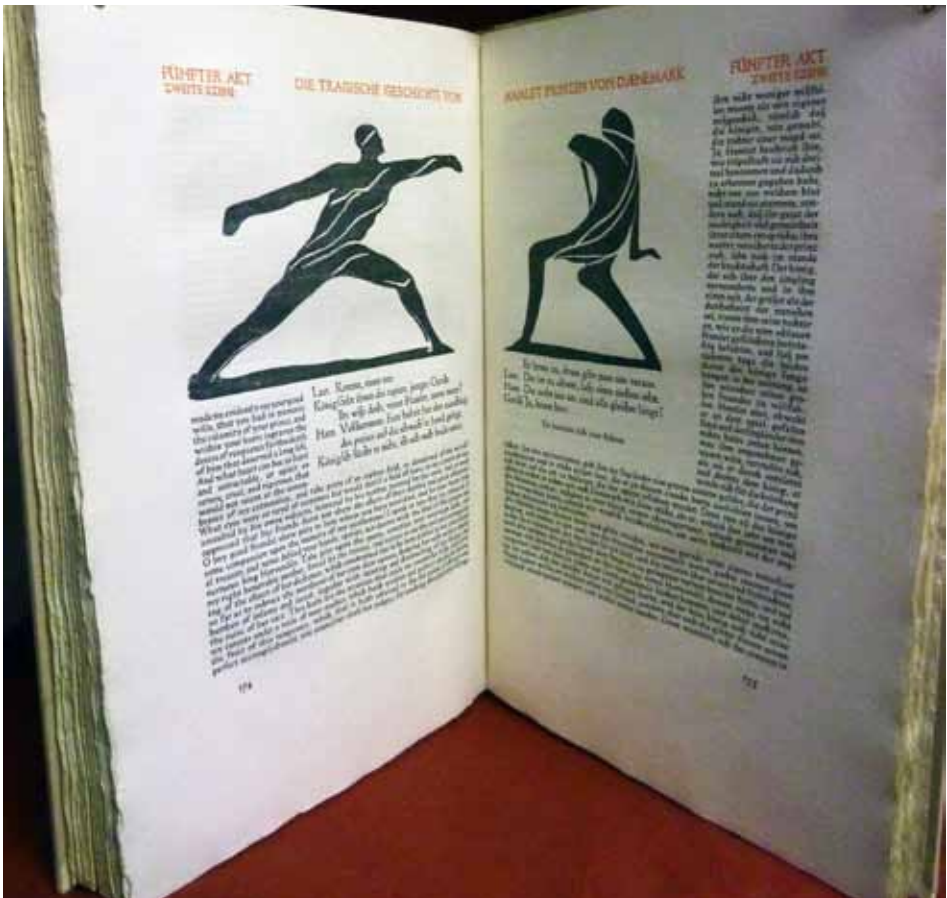


in gilt theatrical ornaments, red and black morocco spine labels, inner dentelles, double gilt cover border panels with arabesques at corners. Generally clean, minor rubbing. Full polished calf boards with brown morocco rebacks, all edges marbled. Near fine. 21 vols. \$5,550.00

105. Shakespeare, William.

Die Tragische Geschichte Von Hamlet Prinzen Von Daenemark In Deutscher Sprache.

Weimar: Cranach Presse, 1929. 203 pages. Folio, 35.2 x 24. Limited edition, copy 74 of 230. Woodcut illustrations by and after Edward Gordon Craig, half title and title printed in red and black from type by Eric Gill, typeface designed by Edward Johnson. Ancillary texts in English, French, German and Latin printed in the margins. A monument 17 years in the making, Count Harry Kessler's Cranach Hamlet began with a proposed stage production of Gordon-Craig, from which Kessler agreed to do a lavish



book in 1912. Working through World War and through the 1920's, Gordon-Craig designed the woodcuts, cutting them himself, and master craftsman Edward Johnson designed the typeface "after that used by Fust and Schoeffer in their Mainz Psalter of 1457, it was cut by Edward Prince and completed after his death by G.T. Friend." [see: FRANKLIN THE PRIVATE PRESS] who also notes, p.164: "The bravest adventure among all private press books. . . . This book is a flawless monument." Further, "Anybody who examines the Cranach Press Hamlet must agree it is worthy of its reputation. The paper, superficially like Bachelor's Kelmscott. seems softer and more friendly, appropriate for the expressionist style of Craig's woodcuts. It is an expressionist book. . . . Sometimes the woodcuts appear like suggestions for sets and costume. Sometimes they enter the page in a kind of stage setting of type, as the sources for Shakespeare make their way round the edges to the type area as a frame for the text. Red headlines and captions relieve the severity of vision. The wood grain, the shadows from the varied depths of engraving, bring valuable informality to a formidable scheme." GORDON N. RAY p.177. "His grandest achievement, of course was the Cranach Press "Hamlet, of 1929, which lies beyond our geographical and chronological limits." Hint of darkening to spine at lower portion. Orig. vellum backed boards, spine and front cover lettered in red. Near fine in original worn plain paper jacket. (#21924A) \$21,150.00



MOLOCH

What spirits of cement and aluminum bashed open their skulls and ate up their brains and imagination?
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 Boys sobbing in arenas! Old men weeping in the parks!
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Moloch the incomprehensible prison! Moloch the crow-horned soulless jailhouse and Congress of sinners!
 Moloch whose buildings are judgment! Moloch the vast stone of war! Moloch the stunned governments!

Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies!
 Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb!
 Moloch whose eyes are a thousand blind windows! Moloch whose skyscrapers stand in the long streets like endless Jehovahs!
 Moloch whose factories dream and crack in the fog! Moloch whose smokestacks and antennae crown the cities!

Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks! Moloch whose poverty is the spoiler of genius!
 Moloch whose fate is a cloud of sexless hydrogen! Moloch whose nym is the Mind!

Moloch in whom I sit lonely! Moloch in whom I dream angels! Crazy in Moloch! Cockrocker in Moloch!
 Lacklown and marble in Moloch!

Moloch who ampute his soul early! Moloch in whom I am a consciousness without a body! Moloch who frightened me out of my natural genius!
 Moloch whom I abandon! Wake up in Moloch! Light streaming out of the sky!

Moloch! Moloch! Robot apartments! Invisible suburban! skeleton treasures! blind capitals! demonic industries!
 spectral nations! invisible madhouses! granite cocks! monstrous bombs!

They broke their backs lifting Moloch to Heaven! Pavements, trams, radios, tons! lifting the city to Heaven which exists and is everywhere about us!

Visions! visions! hallucinations! smokes! scintillas! gone down the American river!

Dreams! skeletons! illuminations! religions! the whole boyfriend of sensitive nihilist! Breakthrough! over the river! Rays and crucifixions! gone down the Rock! High! Epiphanies! Desquaint! Ten years' sexual screams and suicides! Minds! New loves! Mad generations! down on the rocks of Titus!

Rare holy laughter in the river! They saw it all! the wild eyes! the holy yells! They hate firewell! They jumped off the rock! to outside! waving! carrying flowers! Down to the river! into the dream!

Allen Ginsberg 1956

The first edition of this book was printed at the Riverside Press by Aldine, New York, during January, 1956. These readings were printed on Riverside Press paper, printed in the U.S.A. and signed by Allen Ginsberg and Lynd Ward. This book is Part 12 of 20-000, copyright 1956 by Allen Ginsberg. Printed by permission of The Rights Book, Original used regarding copyright 1956 by Allen Ward.

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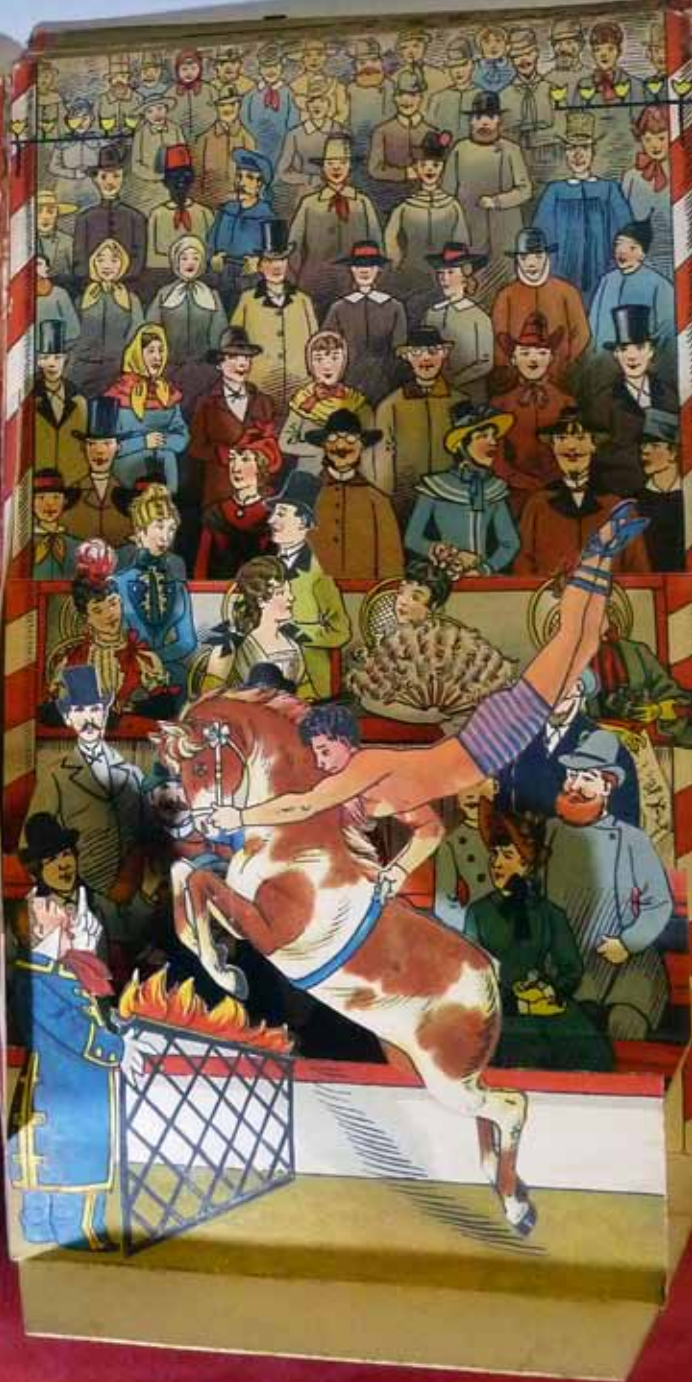
ut erste...
onale
inseln, Pferden,
en werden.

ld' ein Rennen!
sich laufen.
einen Platz
in lieber Schatz.

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sten Seite.
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